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Artists share their globe-trotting travel plans

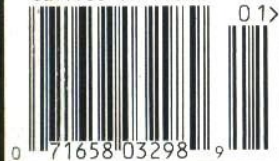
10 Artists to Watch

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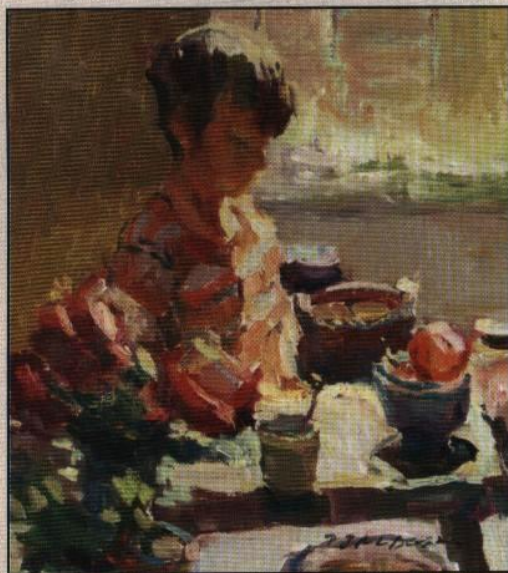
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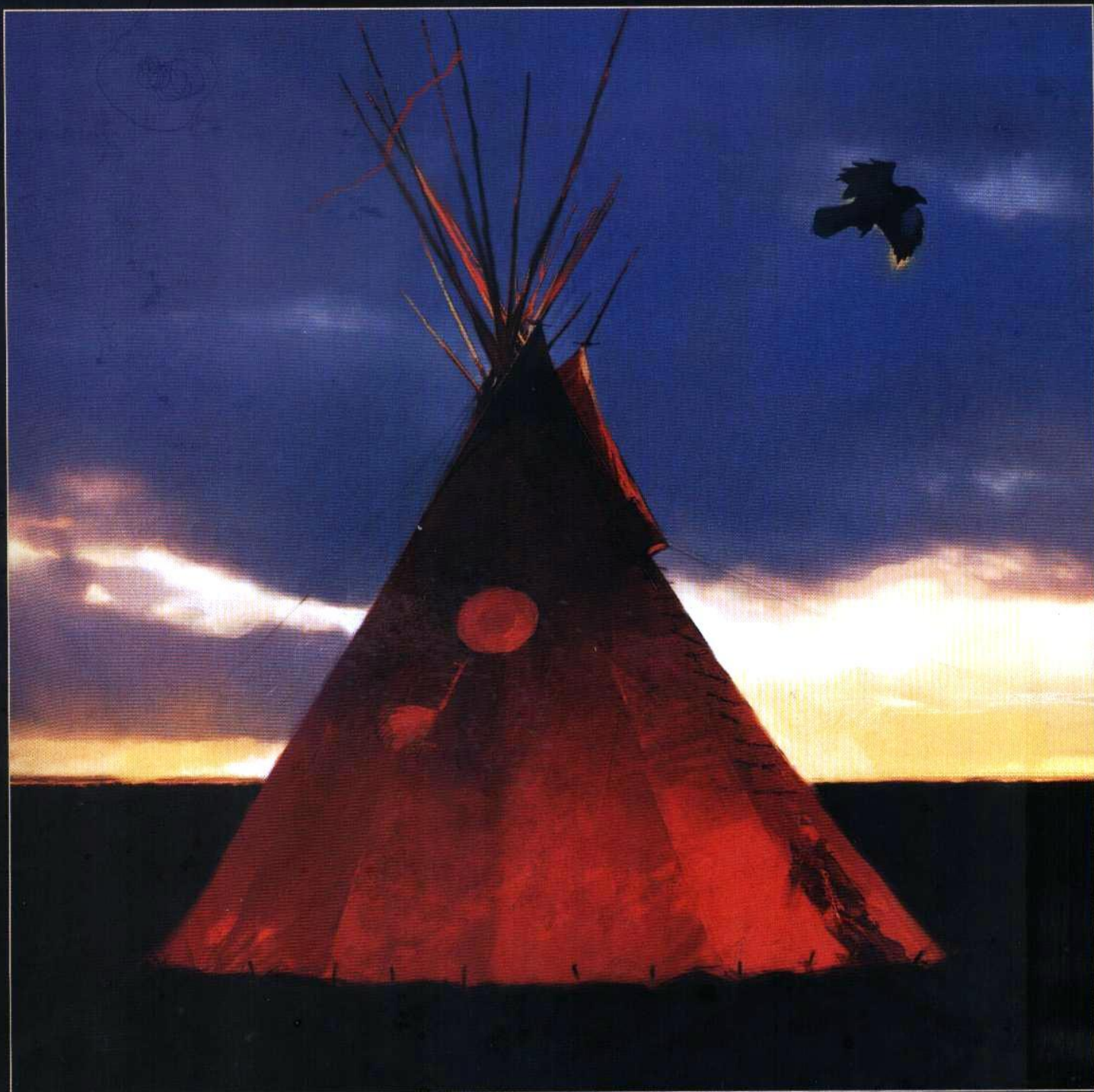
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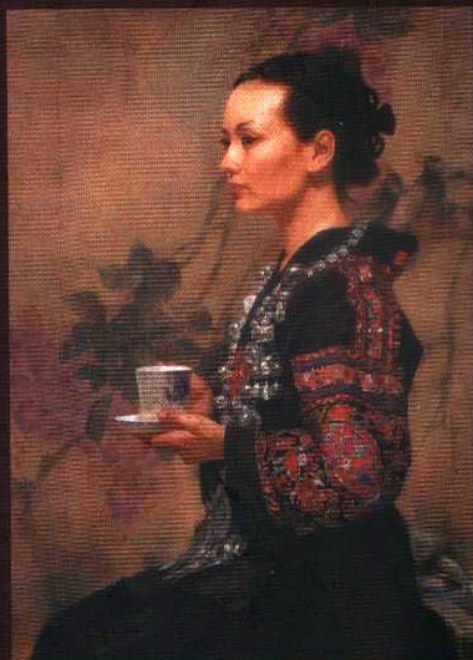
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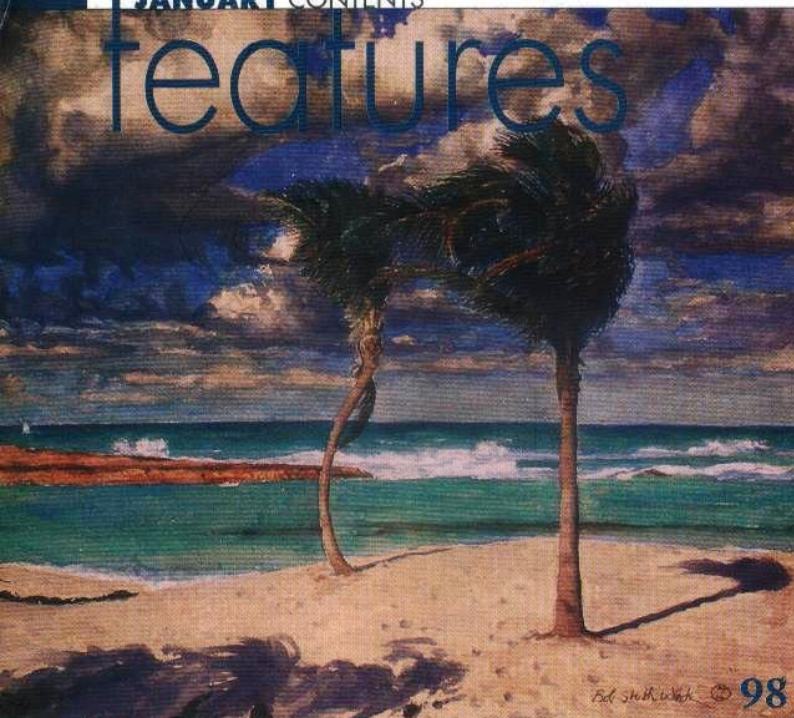
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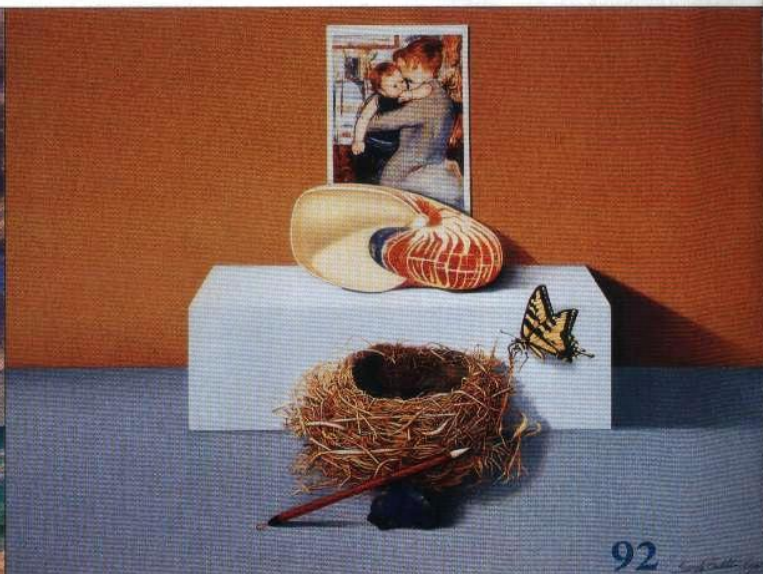
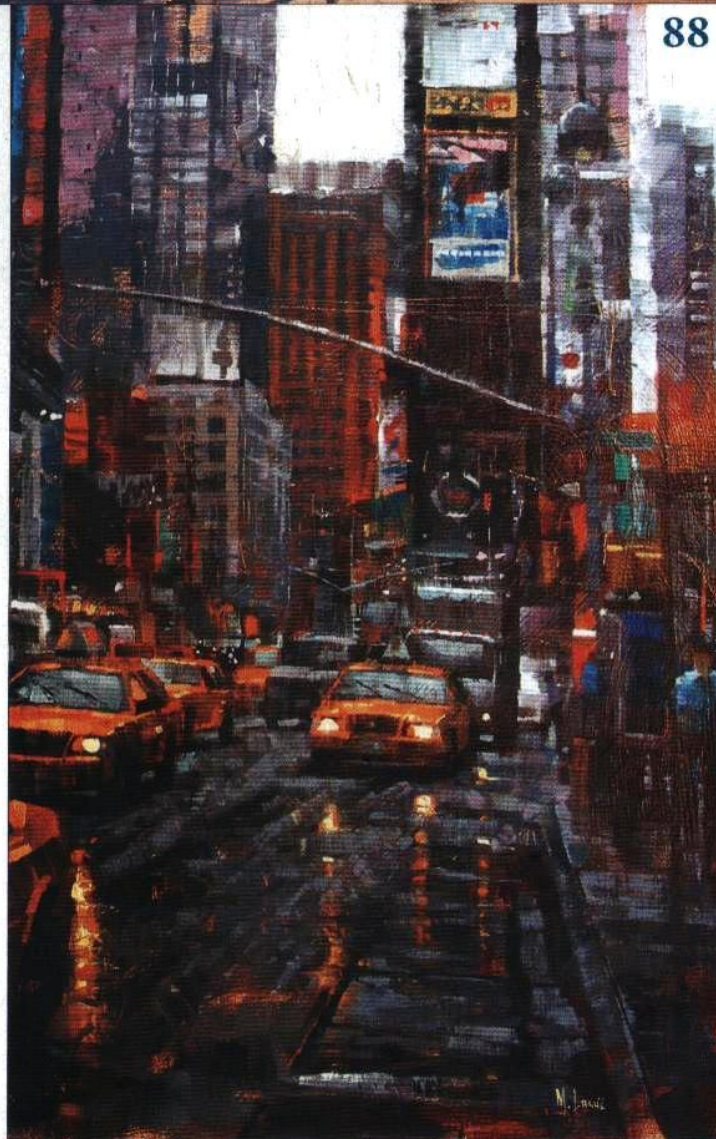
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features



98

88



92

86 Introduction

88 Looking Ahead

Six gallery owners from across the West share their views on art market trends in the coming year.

92 Artists to Watch

10 painters on the rise in 2006. *By Gussie Fauntleroy*

98 Global Inspiration

Traveling abroad is high on the list of many artists these days—here's a sampling of the exotic locales on their itineraries this year.

100 Collector's Preview

A calendar of art shows for 2006.

104 Must-See Museum Shows

Four of this year's best exhibits worth going the extra mile to view. *By Richard Mahler*

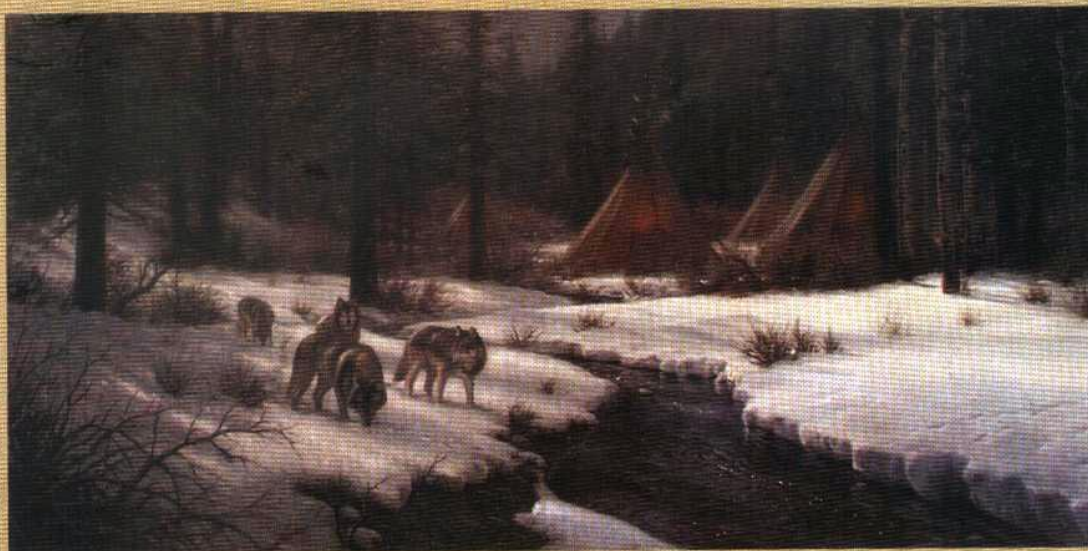
ON THE COVER:

STAR LODGE BY R. TOM GILLEON, SEE PAGE 95



Mark Keathley

Painting in Oils



"IN THE SHADOW" Oil 24"H x 48"W



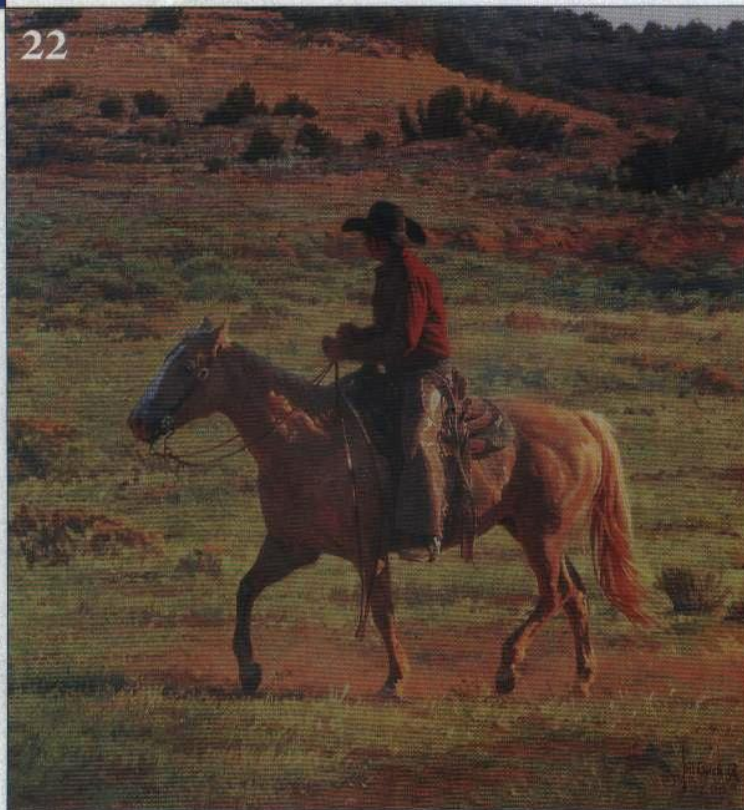
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BILL OWEN



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departments

17 From the Editor

22 News Beat

Cowboy Artists of America sale tops \$2.3 million

28 Native Arts

Sandra Okuma

125 Advertising Index

BEST OF THE WEST EVENTS & EXHIBITIONS

34 Arizona

Collecting the Impressionists at the Phoenix Art Museum

40 California

F. Scott Hess at Hackett-Freedman Gallery in San Francisco

46 New Mexico

Jack Spencer at Andrew Smith Gallery in Santa Fe

52 Pacific Northwest

Jeri Lisk at Patricia Rovzar Gallery in Kirkland, WA

58 Rocky Mountains

Coors Western Art Exhibit & Sale in Denver, CO

64 Texas

Gary Jack Thornton at Riverbend Fine Art in Marble Falls

68 Coast to Coast

Music and Dance in American Indian Painting at the National Cowboy & Western Heritage Museum in Oklahoma City, OK

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73 ARIZONA FINE ART EXPO

108 LOOKING EAST

111 STUDIO ARIZONA

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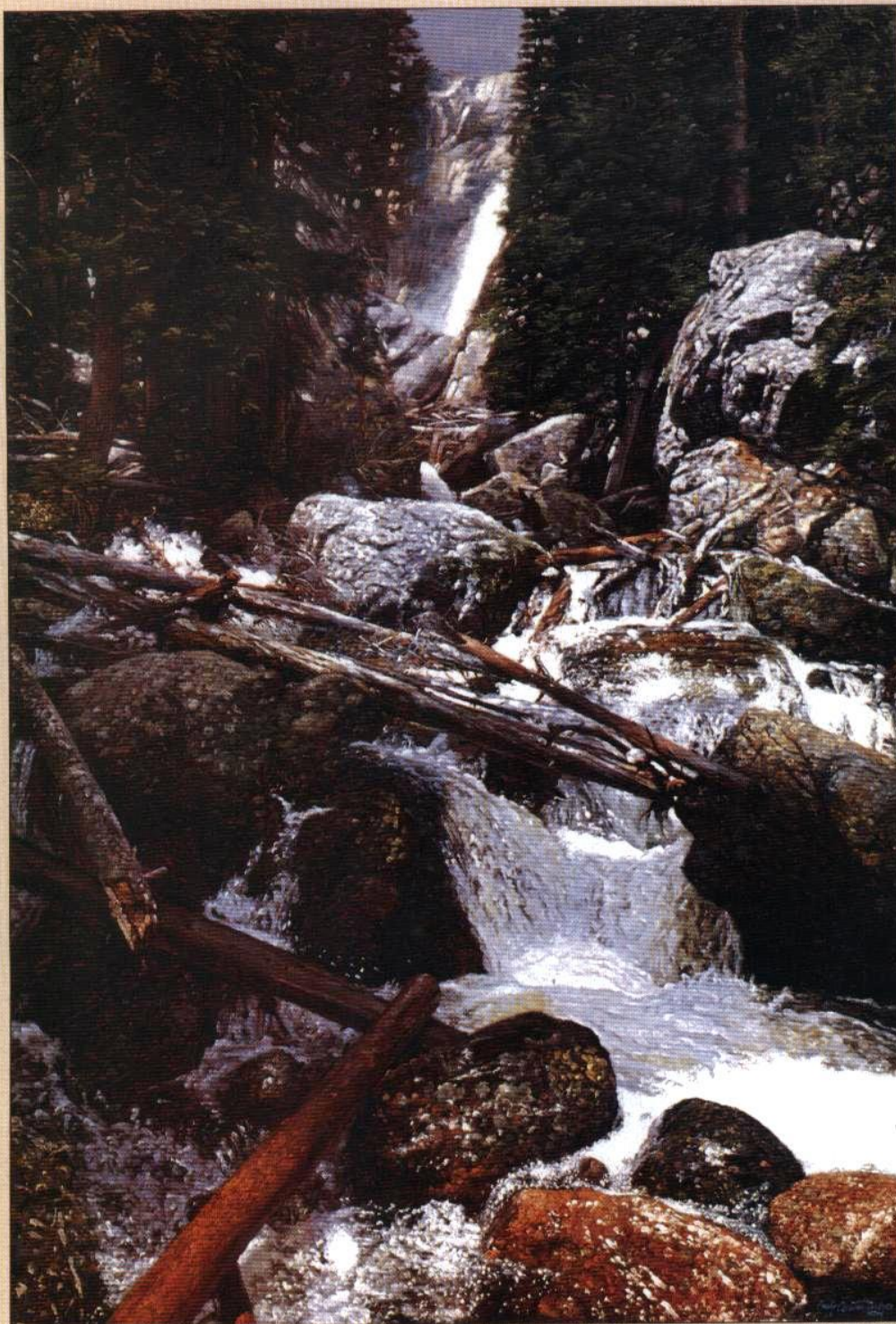
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Exhibition images available on our website or by request

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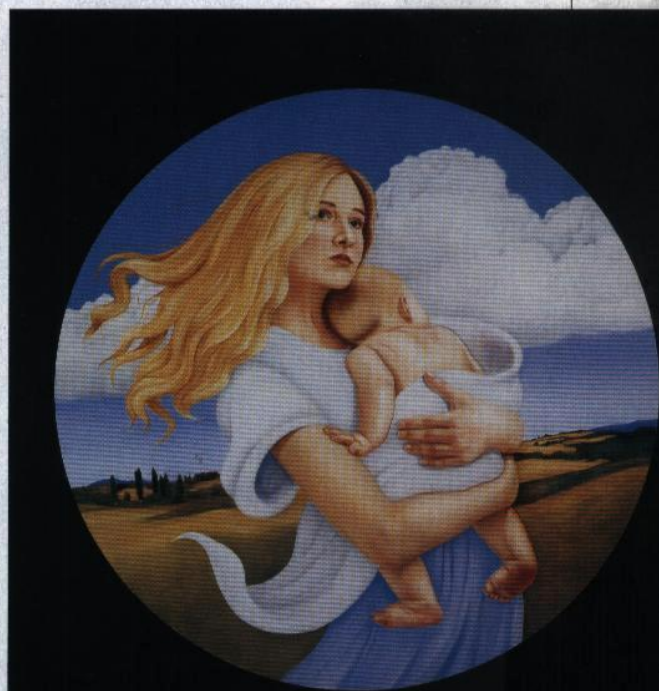
HERE'S TO 12 MONTHS
FULL OF ART

MAYBE IT'S BECAUSE MY BIRTHDAY falls on the first of the month, but I've always been particularly conscious of the beginning of each new week, new month, and new year, and I've always liked the sense of having a fresh start. (You'd think it would follow, then, that I leap out of bed every morning, energized by the prospect of a new day. Unfortunately, you'd be quite wrong.) When January 1 rolls around, it's not so much that I make resolutions but rather that I relish the chance to take stock—to step back and look at the bigger picture of life, to gaze out at the pristine 365 days before me, a perfect, complete set waiting to be filled.

That's the same approach we've taken in creating this issue of *Southwest Art*, which will serve as your handbook to next 365 days. We asked gallery owners from across the West to take stock of the current state of the art world, and to gaze into their crystal balls and share their thoughts about upcoming changes and trends. Then we rounded up a group of 10 exciting artists you should keep an eye on over the coming months—we think their futures are bright. We also checked in with a number of artists regarding their travel plans for 2006. And to help you with your own travel plans, we've compiled information on some of the best upcoming shows, auctions, and museum exhibitions. We hope you'll find this Essential Guide to 2006 issue useful throughout the year.

You might notice one or two small changes making their debut in this issue. We've expanded our Best of the West events calendar to include more coverage of the Pacific Northwest and Rocky Mountain regions. And perhaps you spotted our new tagline, "Fine Art of Today's West," on the cover. It reflects our commitment to cover fine art in the entire western region (not just the southwestern states such as Arizona and New Mexico), and to cover fine art of all subjects and styles—because today there's a lot more out there to appreciate in addition to traditional western realism.

Finally, if you'll permit me a brief moment of horn-tooting, I'd like to share with you the good news that *Southwest Art* recently won a silver medal for editorial excellence in *Folio*: magazine's annual competition. This publishing-industry award is well-deserved recognition for the creativity, dedication, and hard work of *Southwest Art*'s editorial staff. All of us wish you a very happy, and art-filled, new year.



EVE, MOTHER OF ALL LIVING BY SANDY GAGON



Kristin Bucher

Kristin Bucher
kbucher@aimmedia.com



Howard Terpning, *Sunset for the Comanche*, oil on canvas, 48 x 60 in.

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Howard Terpening
Richard D. Thomas
Kent Ullberg
Curt Walters
Morgan Weistling
Kim Wiggins
Jim Wilcox
David Yorke



LEFT TOP:
Don Crowley, *Rosebud Children*, oil on canvas, 24 x 30 in.

RIGHT TOP:
Morgan Weistling, *Dreams in Blue*, oil on linen, 45 x 30 in.

RIGHT BOTTOM:
Bob Kuhn, *Bagging the Stock Killer*, casein on canvas, 24 x 37 5/8 in.

Exhibition Preview and Sale

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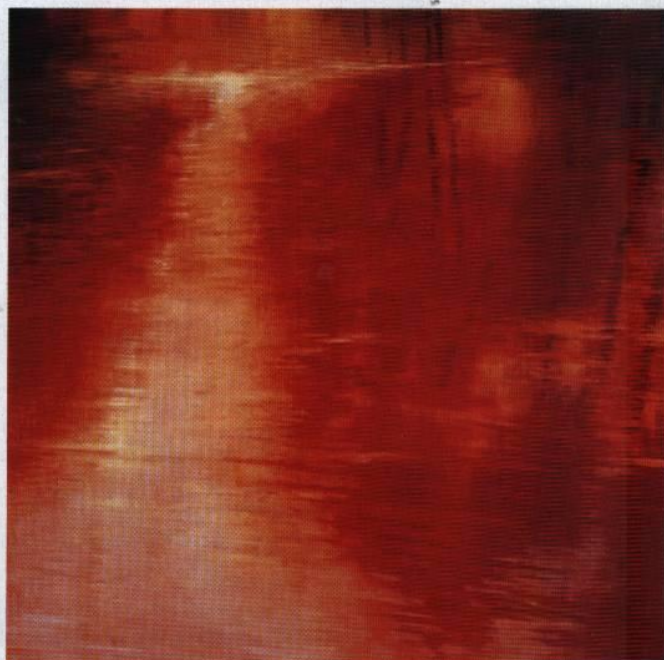
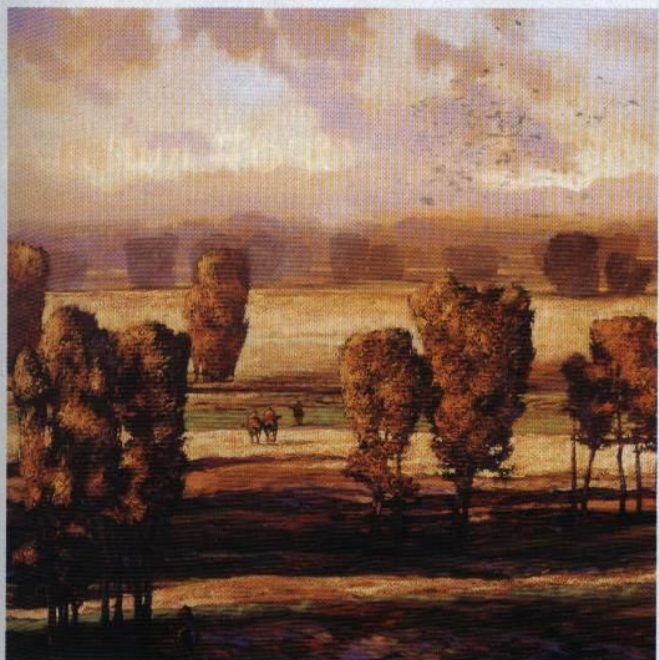
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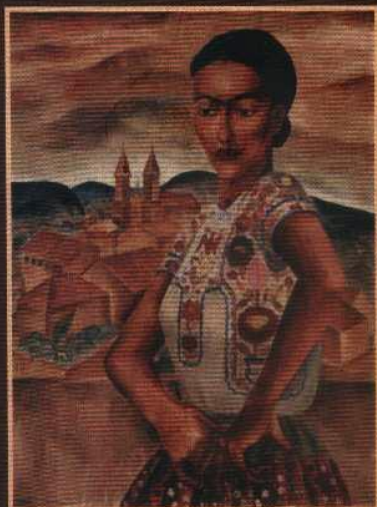


Clockwise from top: Louisa McElwain, Star Liana York, Robert Strifflino, B.C. Nowlin

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his "notable contributions to American art and Native American culture." *The New York Times* has called Gorman the "Picasso of American Indian art." [Watch for a special feature on Gorman's life and legacy in an upcoming issue of *Southwest Art*.]

Rogue Simpson, an Arizona-based wildlife painter, was killed in a car accident in Scottsdale in October. She was 62 years old. A founding member of the American Women Artists organization, Simpson painted a wide range of animals—many observed during yearly trips to Yellowstone and Grand Teton national parks—as well as cowboys and rodeo scenes. Her work has been exhibited at numerous venues, including the Coors Western Art Show in Denver, CO, and the National Museum of Wildlife Art in Jackson, WY.

Lost & Found

A prize-winning 1889 painting by American artist William Robinson Leigh [1866-1955] that was considered to be a missing masterpiece for many years recently was "found" by a family who had cared for the piece for more than a century. After Leigh's death in 1955, his biographers were unable to locate the artist's first major work, a genre painting called *GRANDFATHER'S STORY*, and concluded that it had been destroyed. As it turns out, Leigh had sold the work to a American woman for \$1,000 in 1892, and her family discovered that the heirloom was an important piece after investigating it three years ago. The painting, which won the top award at the Royal Academy of Fine Arts in Munich, Germany, when Leigh was 17 years old, now hangs at West Virginia University and is part of the university's art collection. □

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Sandra Okuma

NATIVE AMERICAN DESIGN MOTIFS DRIVE THIS VETERAN CALIFORNIA-BASED ARTIST
BY DOTTIE INDYKE

ALTHOUGH SHE DOESN'T HAVE a stitch of Prada or Chanel in her closet, Sandra Okuma is a fashion junkie. Contrary to 21st-century notions of that term, the objects of her desire show up on the powwow circuit, where hundreds of dancers make their grand entry decked out in handmade finery of leather, feathers, and beads. "You see the very traditional—clothing with handed-down designs or maybe even a family's old regalia—and also the very innovative," Okuma says of her avid participation in the California powwow scene. "Everyone is free to express themselves. I think that's what attracts me."

Not only does she appreciate these designs, but the California-based Okuma, who is of Shoshone-Bannock and Luiseno heritage, has spent decades creating them. Okuma's paintings and beadwork are a platform for showcasing Native clothing and accessories. The paintings largely depict people, of all ages and tribal affiliations, who have donned their dance outfits. In one piece, a child in hide moccasins and a cape sewn with shell buttons contentedly sucks her baby bottle. In another, two young girls with beaded hairpieces and quilted shawls stand talking against a backdrop of towering conifers and a lawn of yellow wildflowers. Made in gouache, a close relative of watercolor, the paintings are luminous with light and color and are composed with scrupulous detail.

Likewise, Okuma's beaded handbags speak to the blurred boundaries between contemporary and traditional that define many Native people's lives. The list of inspirations for her bags includes antique Indian

beadworking, contemporary powwow regalia, current-day ladies' purses, and elements from nature.

"You can see many influences in the old-timers' work ... first and foremost, the natural world," she notes. "You may see a floral [design] that looks Ojibwa but it's actually Plains. Tribes traded ideas, materials, and techniques. I'm still doing that, though I'm influenced by a lot more than they were back then."



OKUMA, WHO LIVES ON THE LA JOLLA reservation of Luiseno Indians some 60 miles inland from San Diego, was born in Fallbrook, CA. She grew up traveling back and forth between La Jolla, where her Luiseno father was raised; Los Angeles, where he worked construction; and Fort Hall, ID, home of her mother's Shoshone-Bannock relations.

From the time she was very young, she painted and drew, taught herself to bead, and sewed dance outfits for herself and her family. When it came time to select a career, she was torn between fashion and graphic design, but chose the latter. She got a rigorous education in commercial art at L.A. Tech that landed her a job at Universal Studios and MCA Records. "I had a blast," she recalls of her years there. "Can you imagine? A record company in the '70s? I did logo designs, billboards, ads, and album covers for The Who, Sonny and Cher, Lynyrd Skynyrd, and many others."

In a karate class, Okuma met her husband, a Hawaii-born and -bred auto mechanic of Okinawan descent. Married for 30 years, the couple has raised one child, the acclaimed doll-maker Jamie Okuma. With Jamie's birth, they ▶



"Morning on Alturas Creek" Oil 24" x 36"



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returned to the reservation. "I wanted Jamie to know her heritage, to have the freedom of her land, and to be around relatives," Okuma explains.

Okuma freelanced for awhile, but as the industry gradually computerized, she gravitated to full-time painting. When her daughter was small and she couldn't travel, she'd send her canvases to fairs such as the Red Cloud Indian Art Show in Pine Ridge, SD, and the Lawrence Indian Art Show in Lawrence, KS. Later, she attended the Heard Museum Guild Indian Fair & Market with Jamie in tow. In 1998, mother and daughter showed at the Santa Fe Indian Market for the first time. Okuma's entry won best of class, category, and division. Two years later her daughter, at 22, won the ultimate best of show ribbon.

Awesome clothing design, sewing, and beading are skills that mother passed on to daughter. But for most of her career, the elder Okuma has focused on painting. Four years ago, she happened on a cache of vintage beads at an estate sale in a California thrift shop. She considered it a sign and embarked once more on her on-again, off-again beading pursuit. It paid off: In 2005, she nabbed the Standards Award for beadwork and quillwork at Santa Fe Indian Market for her innovative use of traditional materials and techniques.

"I didn't show Jamie how to bead," Okuma says. "And it was the same with me. No one showed me; I just did it. It's just a gift," she adds. "Everyone's given a gift, and that is ours." □

Okuma's work can be seen at the Heard Museum Guild Indian Fair & Market, Phoenix, AZ, and Santa Fe Indian Market.

THE ART OF MO DAFENG



Fog Lift from a Shallow River Floor, oil, 16 x 32



Hazy Morning Reflections on a Wet Wood Dock, oil, 16 x 32

THE ART OF PETER FIORE



First Light, January, oil, 16 x 20



Late Day, Winter Marsh, oil, 16 x 20

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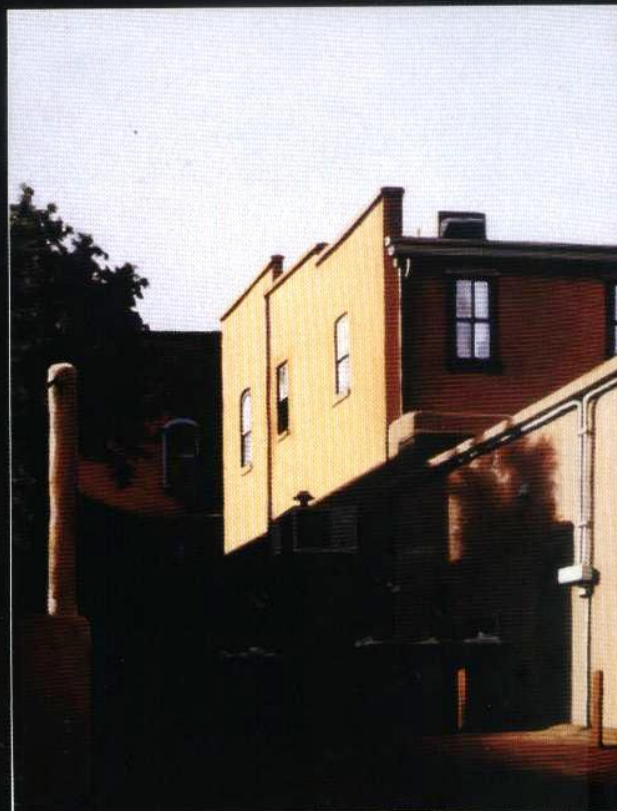
SUSAN ROMAINE



"Silverton Spring"

oil

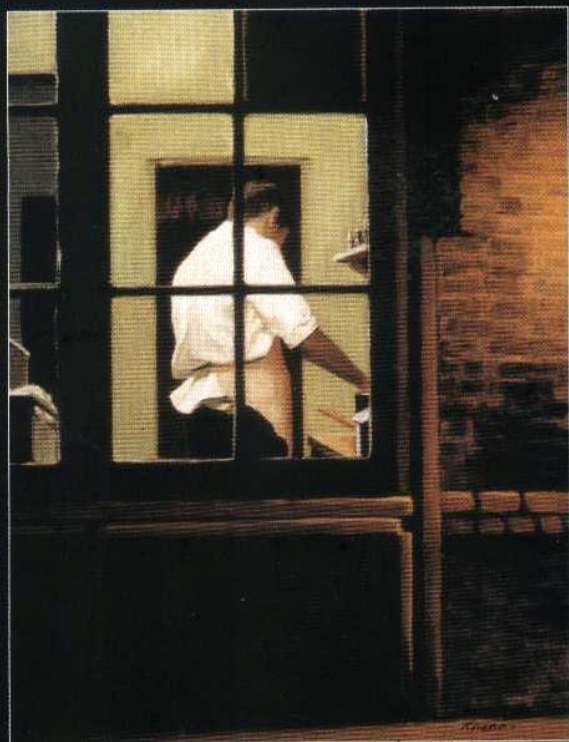
22" x 28"



"W. Water Alley"

oil

24" x 16"



"Chef"

oil

20" x 16"



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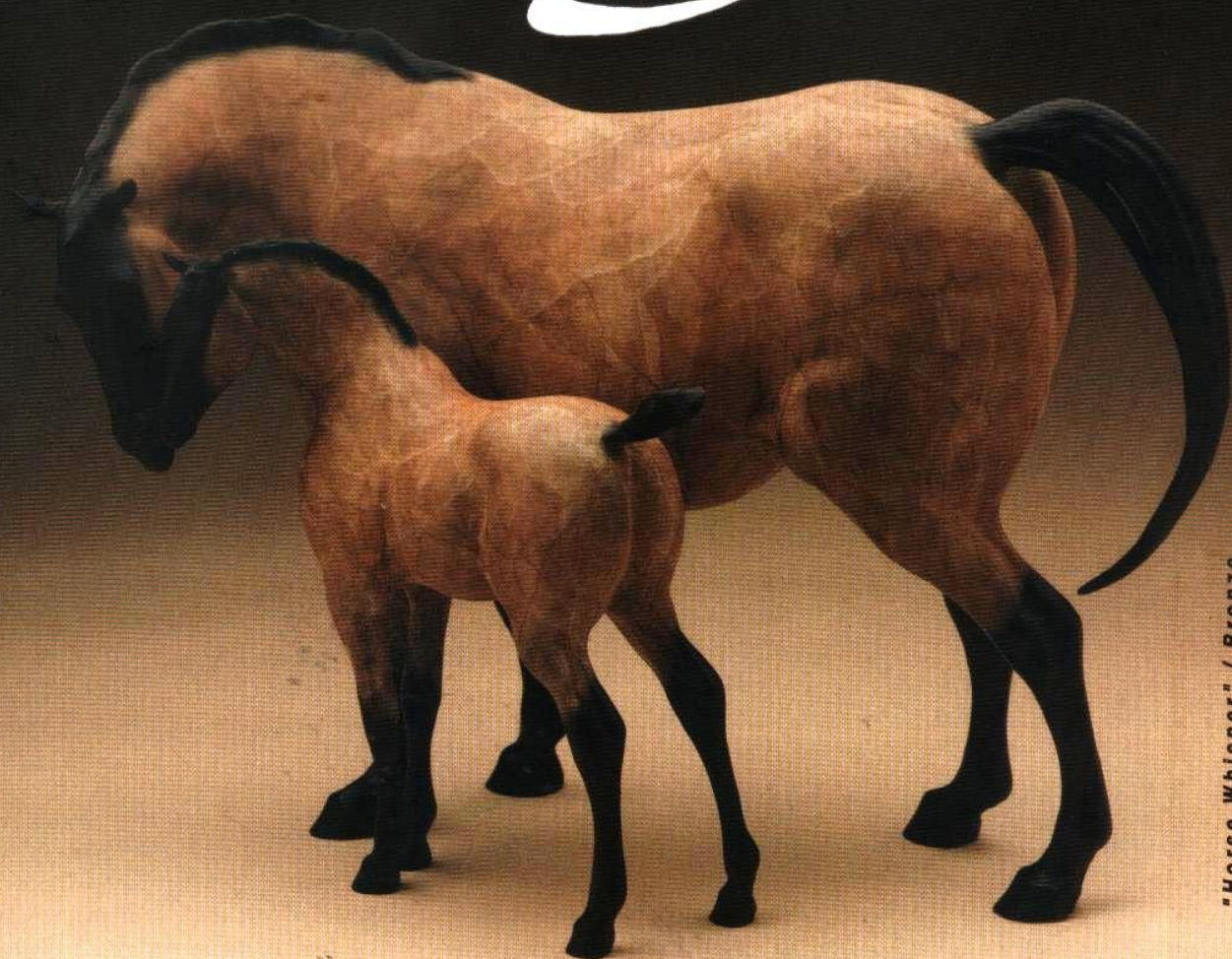
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of her recent work is on view at Trailside Galleries January 30-February 5. Although she has been represented by the gallery's Jackson, WY, location for several years, this is Howell-Sickles' first show at the Scottsdale gallery. Her work hangs in the collections of the Booth Western Art Museum, Cartersville, GA; the Buffalo Bill Historical Center in Cody, WY; the C.M. Russell Museum in Great Falls, MT; and others.

Donna Howell-Sickles, January 30-February 5, Trailside Galleries, 480.945.7751, www.trailsidegalleries.com

Inspired by Italy

SCOTTSDALE.... Scenes of Italy are the focus of Danela Gallery's 34th anniversary show January 13-20. Among the more than 30 participating painters and sculptors are Jon McNaughton, William Scott Jennings, Jim Carson, J.R. Eason, Dale TerBush, Peter Van Dusen, Matthew Placzek, Susanne Nyberg, and Ou Chu Jian. Many of the artists attend a reception on Friday, January 13, from 6 to 8 p.m. On January 20, a one-man show for landscape painter Kent R. Wallis opens at the gallery with an artist's reception from 6 to 8 p.m.

Inspired by Italy, January 13-19/Kent R. Wallis: In Full Bloom, January 20-26, Danela Gallery, 480.922.1801, www.danelagallery.com

New Year Show

TUCSON.... Sanders Galleries celebrates the New Year with a show of southwestern artworks January 20-21. Participating artists are John Nieto, Mike Larsen, Richard Iams, Ron Himler, John Coleman, Martha Pettigrew, Sue Krzyston, Greg English, and Larry Riley.

Southwest Art in the New Year, January 20-21, Sanders Galleries, 520.299.1763, www.sandersgalleries.com



Paula Jones

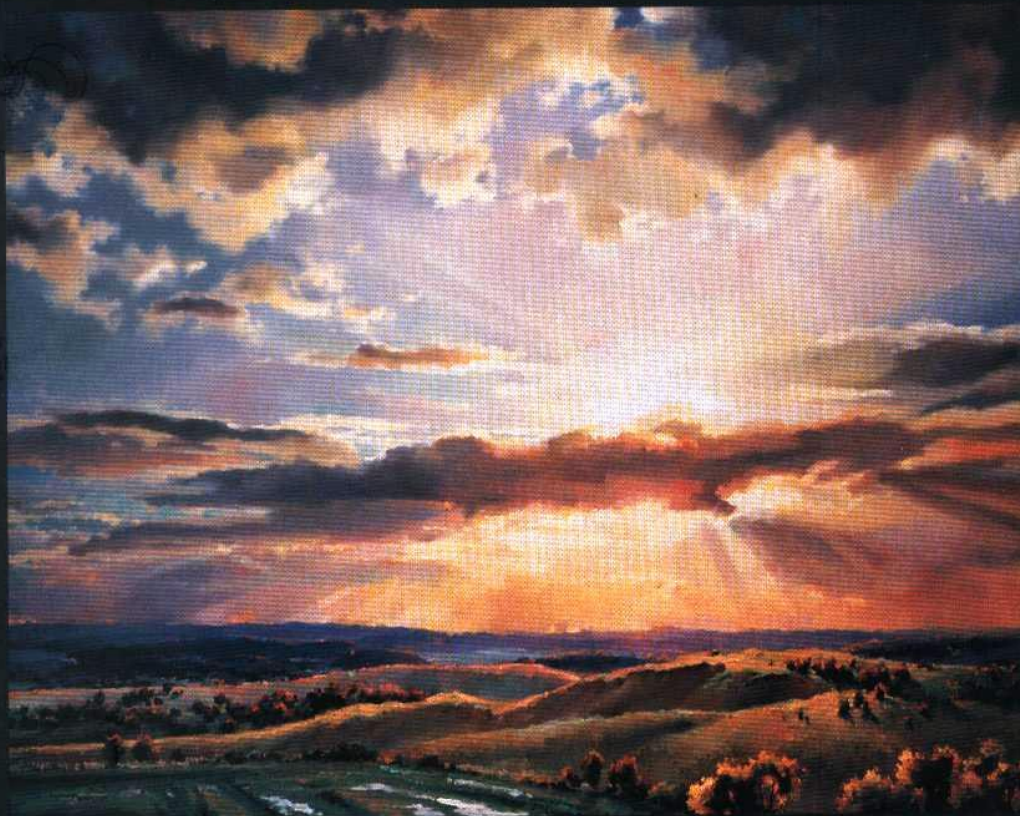
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California

BEST OF THE WEST



SOUL BY F. SCOTT HESS

Hess Paintings

SAN FRANCISCO.... This month Hackett-Freedman Gallery presents a show of new works by F. Scott Hess. Based in Los Angeles, Hess is known for narrative paintings that are deeply rooted in the formalism of the old masters but feature contemporary figures and subject matter. He explores, celebrates, and questions the sacred moments of domestic and creative life—family, sex, popular culture, and art. Hess' show is accompanied by a 48-page illustrated catalog with essays by art critic Donald Kuspit. Meet the artist at a reception from 5:30 to 7 p.m. on January 5.

The Seven Laughters of God and Other Paintings, January 5-February 25, Hackett-Freedman Gallery, 415.362.7152, www.hackettfreedman.com

All in the Family

PALM SPRINGS.... Works by the talented Tobey family are on view at Adagio Galleries this month. The show features sculptures by Gene and Rebecca Tobey and their son, Joshua. Paintings by the Tobey's daughter, Jami Tobey-Kiendra, are also on view. Meet the artists at a reception from 4 to 6 p.m. on January 14. *Tobey Family Art Show, January 14-31, Adagio Galleries, 760.320.2230, www.adagiogalleries.com*

For more event information, see page 122 or southwestart.com. Written by Bonnie Gangelhoff.

Magic & Mood

LOS ANGELES.... Paintings by Nils Gren are on view at Spencer Jon Helfen Fine Arts this month. Gren [1893-1940] brought a fresh take and a sense of energy to still-life and figurative pieces with his adept use of shading and shadows. His modernistic works capture the ►

Los Angeles Art Show

SANTA MONICA.... More than 50 top international art dealers converge at Barker Hangar at the Santa Monica Airport for the prestigious Los Angeles Art Show this month. The public is invited to peruse five centuries of fine art, including works by Jean-Baptiste-Camille Corot, Jim Dine, Sam Francis, Pierre-Auguste Renoir, and Joel Shapiro. For both beginning and advanced collectors, it's a chance to purchase works of the highest quality, spanning many styles, and at a variety of prices. The show, presented by the Fine Art Dealers of America, highlights an impressive series of city-wide art events including Photo LA, Art LA, and the Los Angeles Print Fair. The Los Angeles County Museum of Art, the Getty Center, the Museum of Contemporary Art, and the Museum of Latin American Art also are participating in the art celebration.

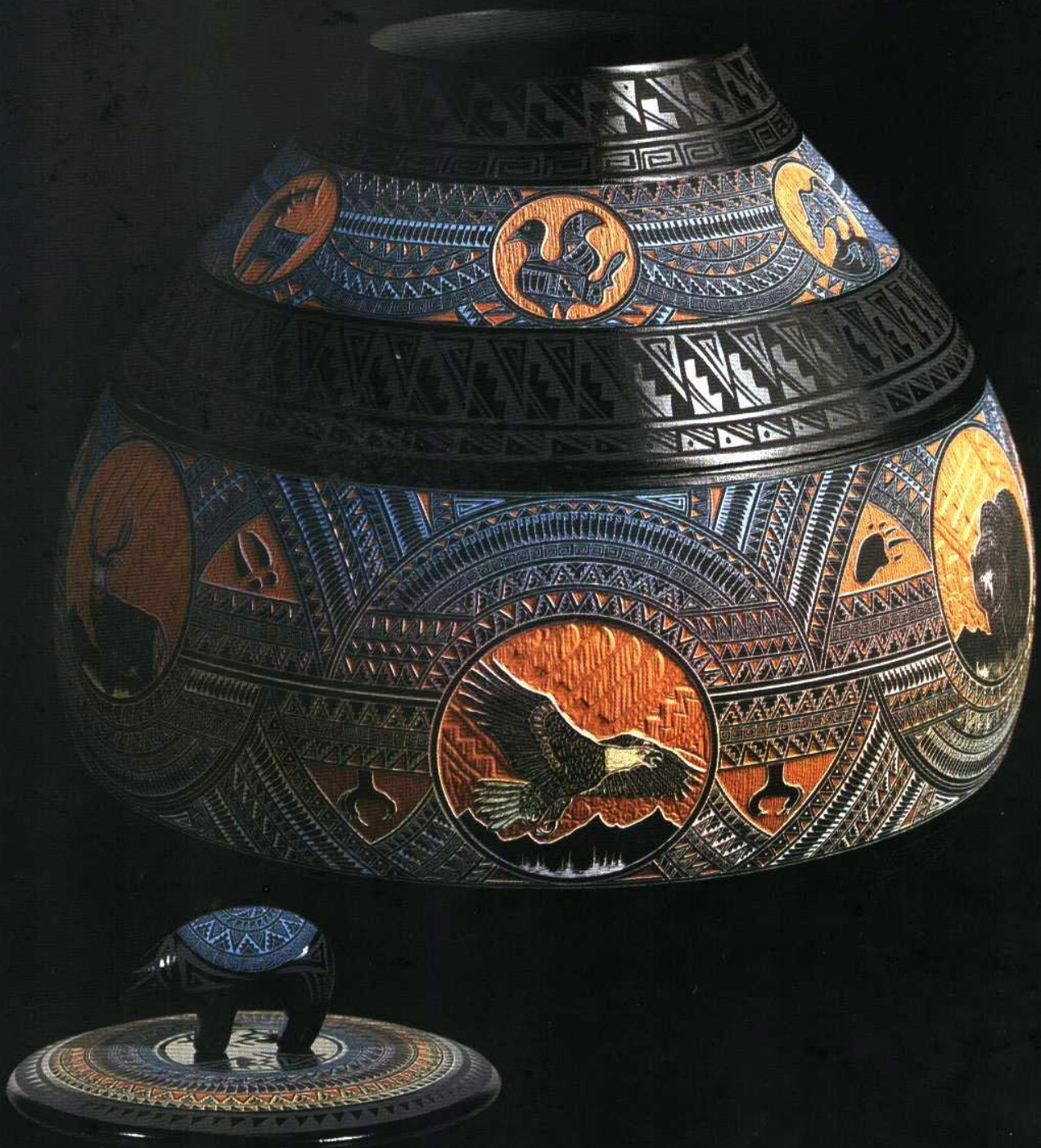
Los Angeles Art Show, January 19-22, Barker Hangar at the Santa Monica Airport, 323.936.1447 or 310.822.9145, www.laartshow.com



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ART EVENTS

countryside, towns, and people of the Golden State.

Of Magic and Mood: The Paintings of Nils Gren, 1932-1939, through February 4, Spencer Jon Helfen Fine Arts, 310.273.8838, www.helfenfinearts.com

Elemental Art

SAN FRANCISCO.... This month Hang Art presents a show of Sukey Bryan's new works—paintings that celebrate the risk of destruction and the possibility of renewal afforded by nature. By paring away details so that the familiar becomes strange and beautiful, Bryan also imparts some of the awe and wonder of the natural world. Meet the artist at a reception from 6 to 8 p.m. on January 5.

Water Marks, January 2-30, Hang Art, 415.434.4264, www.hangart.com

Trio at Tirage

PASADENA.... Tirage Fine Art features new paintings by Sarah Arnold, Tom Balderas, and Donald Hildreth this month. The trio of artists offers collectors a wide variety of subject matter, ranging from urban architectural scenes by Arnold to romantic coastal views by Balderas. Hildreth is known for his evocative figurative pieces and scenes featuring the California landscape.

Sarah Arnold/Tom Balderas/Donald Hildreth, January 21-February 18, Tirage Fine Art, 626.405.1020, www.tirageart.com

Bronze Master

SANTA BARBARA.... Sullivan Goss presents a show of works by the renowned bronze sculptor Aristides Burton Demetrios this month. Demetrios has worked with some of the nation's leading designers in the creation of fountains and sculptures commissioned for public pavilions, residential gardens, and corporate facilities.

Aristides Burton Demetrios, through January 21, Sullivan Goss, 805.730.1460, www.sullivanogoss.com

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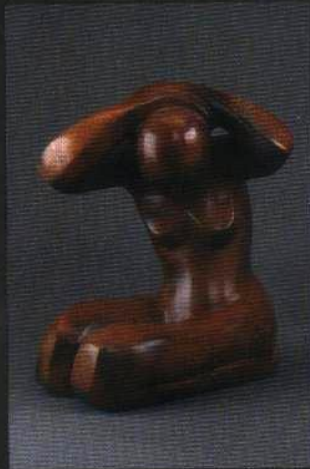
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Maxine Graham Price
"Golden Afternoon" Oil on Canvas



Mark Yale Harris
"Awakings III" Bronze ed. 40



Bob Chrzanowski
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Nicola Parente
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C. A. Smith
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Barbara Jeffery Clay
"Pears" Watercolor

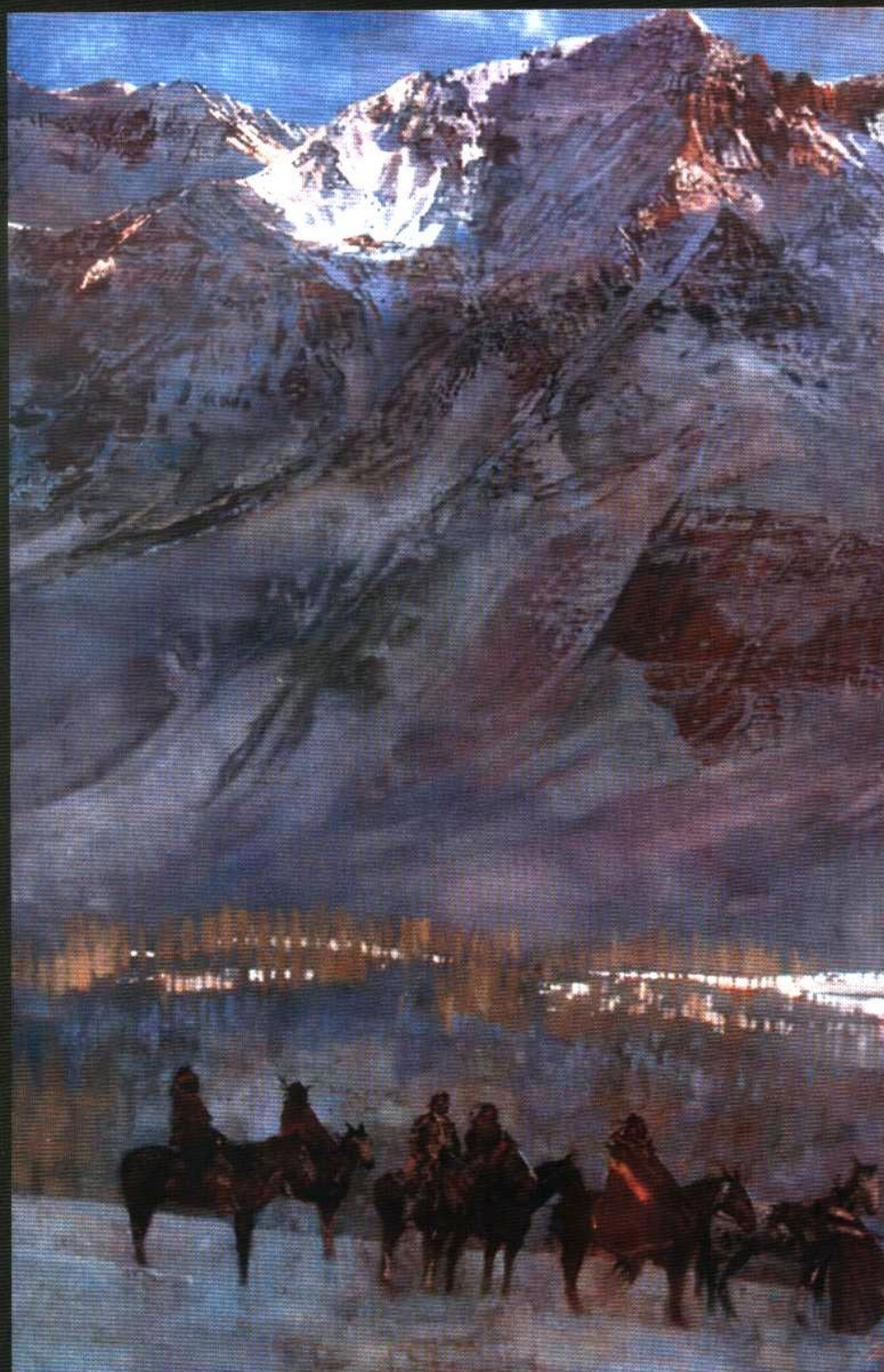


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New Mexico

BEST OF THE WEST



YELLOWSTONE RIVER BY JACK SPENCER

rain-soaked dirt road disappearing into the Montana fog, a nostalgic glimpse into a Montana hotel, a dusky look at the Yellowstone River with wispy clouds hovering in the sky above, and a stunning shot of a distant horse herd moving through the South Dakota badlands. While human occupation is suggested in some images, none of the works in this show portrays people. Spencer's umber-hued and selectively colored prints glisten with a tactile quality; their just-slightly-out-of-focus look comes from projecting the negatives in the enlarger through various transparent materials, distorting the light slightly before it reaches the photographic paper. A prolific photographer, Spencer produces about 50 new images a year. He lives in Tennessee. Andrew Smith Gallery displays his show *This Land* through January 15; the images are also being published in a book by the University of Texas Press this year. *Jack Spencer, through January 15, Andrew Smith Gallery, 505.984.1234, www.andrewsmithgallery.com*

On the Back Roads

SANTA FE.... Photographer Jack Spencer spent the past three years traveling through the United States and Canada, taking back-country roads to gather material for his show, *This Land*. Traveling for as long as two months at a time, he covered 9,000 miles, all the while chronicling his wanderings with both a digital and a large-format film camera. Included in the show are images of the cloud-swathed Grand Tetons in Wyoming, a smoky grass fire burning an Idaho prairie, a

Abstract Realms

SANTA FE.... Tim Craighead, born in 1950 in Los Angeles, explores forms and spatial references that are found in both the objective and non-objective worlds. These two realms are reconciled in abstracted dualities that serve as metaphors for the human condition. He creates a multitude of spatial zones, both near and far, concrete and ephemeral, with marks that are illustrative and non-depictive. The mapping of these new or found worlds are what empowers his work. He seems to portray both interior and exterior landscapes with symbols both personal and universal. Although firmly positioned in the continuum of abstraction, the work appropriates forms and ideas found in the real world, too. "I am fascinated with marks that are depictive and those that do not

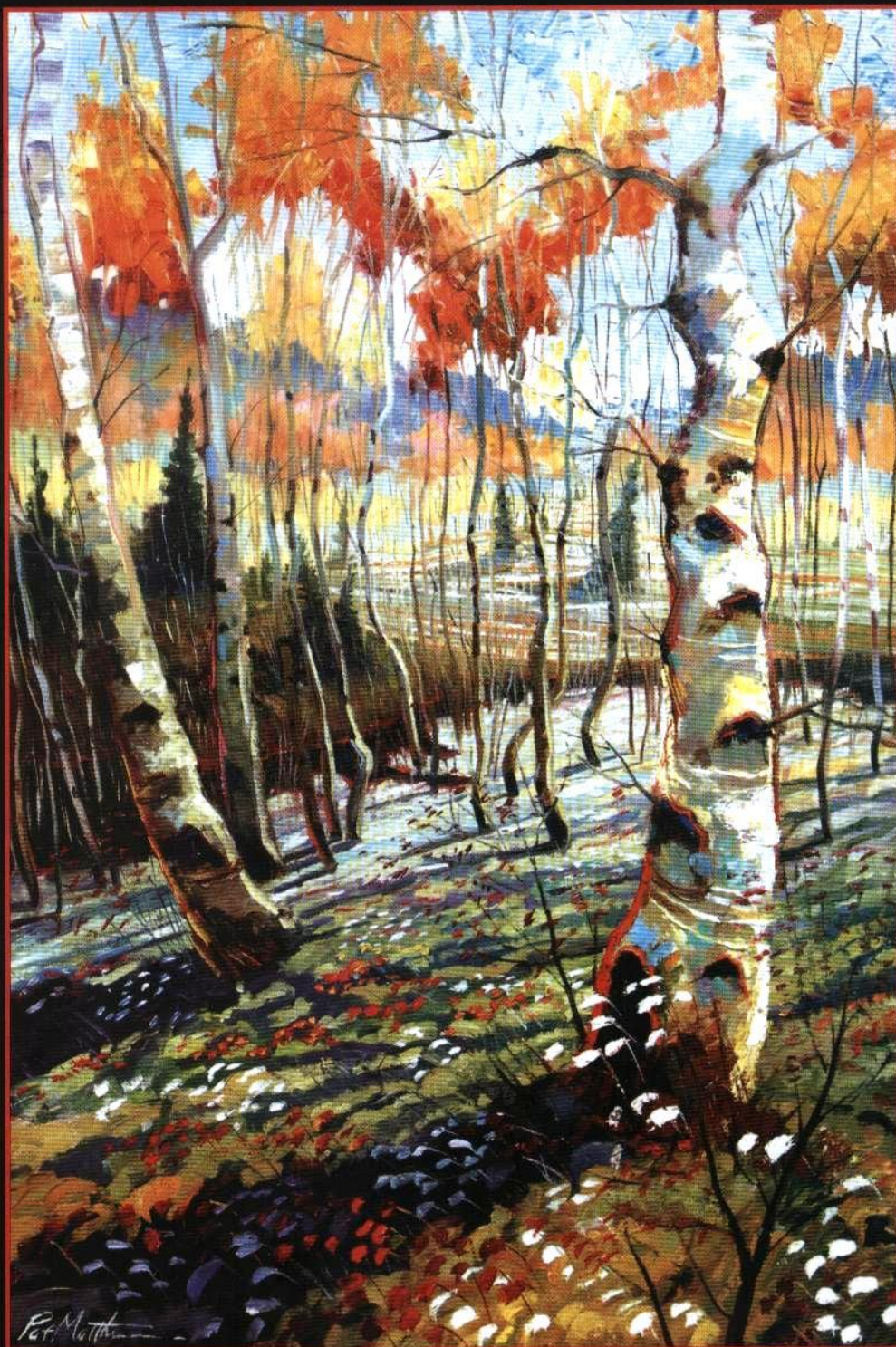
depict yet feel just as necessary," says Craighead of his pictorial strategies. "In truth, it is the mystery of the painting process, the extreme highs and lows, that draw me to the practice." Gerald Peters Gallery mounts Tim Craighead: *Paintings and Works on Paper* through January 28. *Tim Craighead, through January 28, Gerald Peters Gallery, 505.954.5700, www.gpgallery.com*



TOTEM BY TIM CRAIGHEAD

For more event information, see page 123 or southwestart.com. Written by Wolf Schneider.

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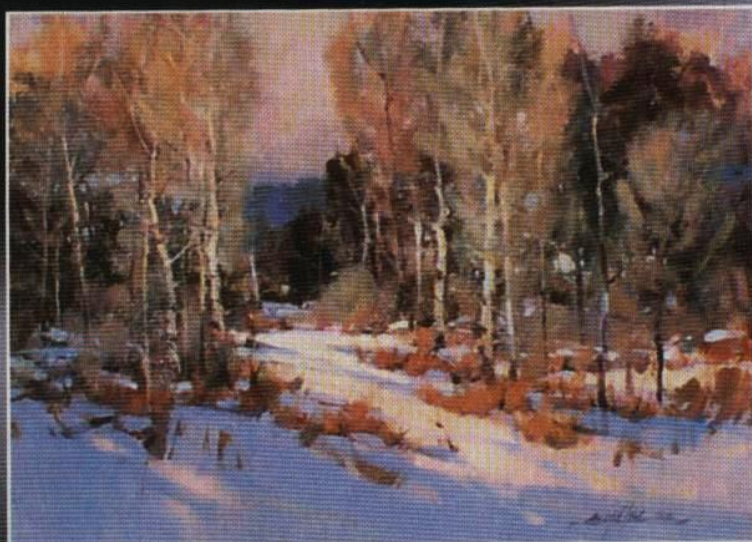
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Looking Back

ALBUQUERQUE.... The first comprehensive retrospective of works by Navajo artist Conrad House [1956-2001] takes place at the Jonson Gallery of the University of New Mexico Art Museum this month. It includes House's paintings, drawings, prints, beadwork, ceramic pieces, collages, glassworks, and textiles. The work draws on the artist's Navajo-Oneida tribal heritage and symbolism as well as on European and American modernism. Born in Rehoboth, NM, House was raised in the Navajo Nation and known for his bold expressions of color, form, and pattern. This show, entitled *A Life in the Balance: The Art of Conrad House*, opens January 20 with a reception at 5:30 p.m.

A Life in the Balance: The Art of Conrad House, January 20-March 10, Jonson Gallery, 505.277.4967, www.unm.edu/~jonsong

The Icons

SANTA FE.... Iconic Moments is the title of the three-person holiday show at Blue Rain Gallery. It's devoted to iconographic representational images and takes its theme from the idea of identifying what a work of art represents, or its literal meaning, as well as the deeper significance of what is represented, or its symbolic meaning. Painter Randall LaGro offers works incorporating distressed paint, indentions, and gold leaf that encompass his intuitive process and concern for the sacred; *santero* Gustavo Victor Goler renders carvings based on the stories of the saints; and painter Jim Vogel, working with a biblical theme, presents narrative portraits based on the seven corporeal acts of mercy.

Iconic Moments, through January 15, Blue Rain Gallery, 505.954.9902, www.blueraingallery.com

Corinne Hartley



Life Size Bronze Sculpture Golf Foursome: L to R, Flag Boy, Line Up, Waiting His Turn and Putter

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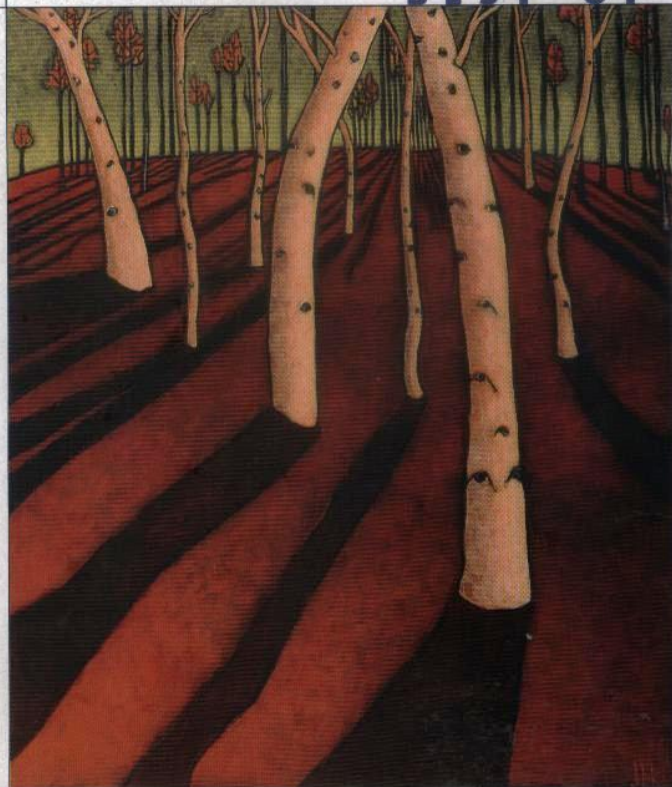
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Ron's work and other
SOCALPAPA artists' can
be viewed at
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Pacific Northwest

BEST OF THE WEST



Bold & Beautiful

KIRKLAND, WA.... Jerri Lisk is a world traveler, and she seldom journeys anywhere without a sketchbook in tow. Once back in her studio, she translates her line drawings into paintings, often using bold color palettes—crimson, gold, and cobalt blue. She paints on aluminum in a purposely naïve style to evoke the raw yet seductive innocence of nature. In a Lisk painting, trees—a favored subject matter—seem human, capable of walking out of a composition. For finishing touches, she employs a *trompe l'oeil* technique to suggest an aluminum frame. Vibrant and alluring, paintings by Lisk are on view at Patricia Rovzar Gallery this month. Meet the artist at a reception from 6 to 9 p.m. on January 12.

Jerri Lisk, January 12-February 6, Patricia Rovzar Gallery, 425.889.4627, www.rovzargallery.com

BENDY WENDY BY JERRI LISK

Gardens Galore

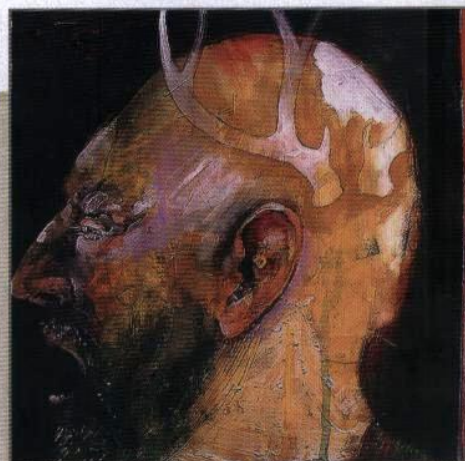
TACOMA, WA.... For more than 25 years, photographers have explored the rich metaphorical imagery of gardens. This month the Tacoma Art Museum features an exhibit of photographs which explore the garden as a site of lyrical beauty as well as a dark visual metaphor for the manipulation of nature. For example, Sally Apfelbaum's mural-sized, multiple-exposure prints of France's Giverny reveal the lush atmosphere of the garden setting. Other photographers such as Gregory Crewdson, through carefully constructed tableaux, create disturbing color photographs of gardens that hint at nature run amok. Other photographers featured in the exhibit include Sally Mann, Linda Hackett, Catherine Opie, and Len Jenshel.

Contemporary Photography and the Garden: Deceits and Fantasies, January 14-April 30, Tacoma Art Museum, 253.272.4258, www.tacomaartmuseum.org

Visual Feast

PORTLAND, OR.... Collectors may want to consider a visit to Froelick Gallery this month. A show of works by more than 25 gallery artists promises to be a feast for the eyes. The show features a wide variety of representational and abstract works for every taste, including paintings by Rick Bartow, Katherine Ace, Matthew Dennison, and Kelly Kievit. The show also includes prints, photographs, and sculptures. Meet the artists at a reception from 5:30 to 9 p.m. on January 5.

Group Show, January 3-25, Froelick Gallery, 503.222.1142, www.froelickgallery.com



OLD SONG/OLD SINGER/EAR PORTRAIT,
FOR JBE BY RICK BARTOW

S. SCARBOROUGH

For more event information, see page 123 or southwestart.com.
Written by
Bonnie Gangelhoff.

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Uneasy Alliance

SEATTLE, WA.... New works by David Kroll are on view at Grover/Thurston Gallery this month. Kroll's paintings carefully blend 19th-century landscapes with the style of the Dutch masters. The foregrounds feature groupings of birds, nests, fruit, and decorative Asian porcelain bowls. These objects are often set against backgrounds of rolling hills and forests with darkening skies. Kroll combines a distant, ominous landscape with a detailed still life, exploring the uneasy alliance between man and nature.

David Kroll, January 5-28, Grover/Thurston Gallery, 206.223.0816, www.groverthurston.com

New Gallery

PORTLAND, OR.... The newly opened Jubitz Center for Modern and Contemporary Art at the Portland Art Museum features one of the only museum galleries permanently dedicated to photography in the region. Works by a number of prominent photographers are on display at the center this month. Featured photographers include Dorothea Lange, Edward Weston, and Ansel Adams as well as early pioneers of the art.

Photography Galleries Grand Opening, through March 31, Portland Art Museum, 503.226.2822, www.portlandartmuseum.org

Coastal Views

PORTLAND, OR.... Landscape works by Nelson Sandgren are on view at Karin Clarke Gallery this month. Sandgren, 95, is a popular and legendary Oregon artist. He is known for energetic watercolors that capture the many moods of the state's scenic coast, from the rocky shores to the raging seas.

Nelson Sandgren, January 3-February 16, Karin Clarke Gallery, 541.684.7963, www.karinclarkegallery.com

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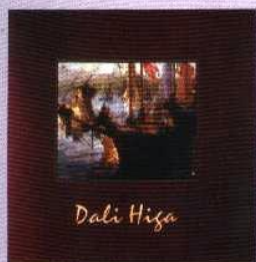
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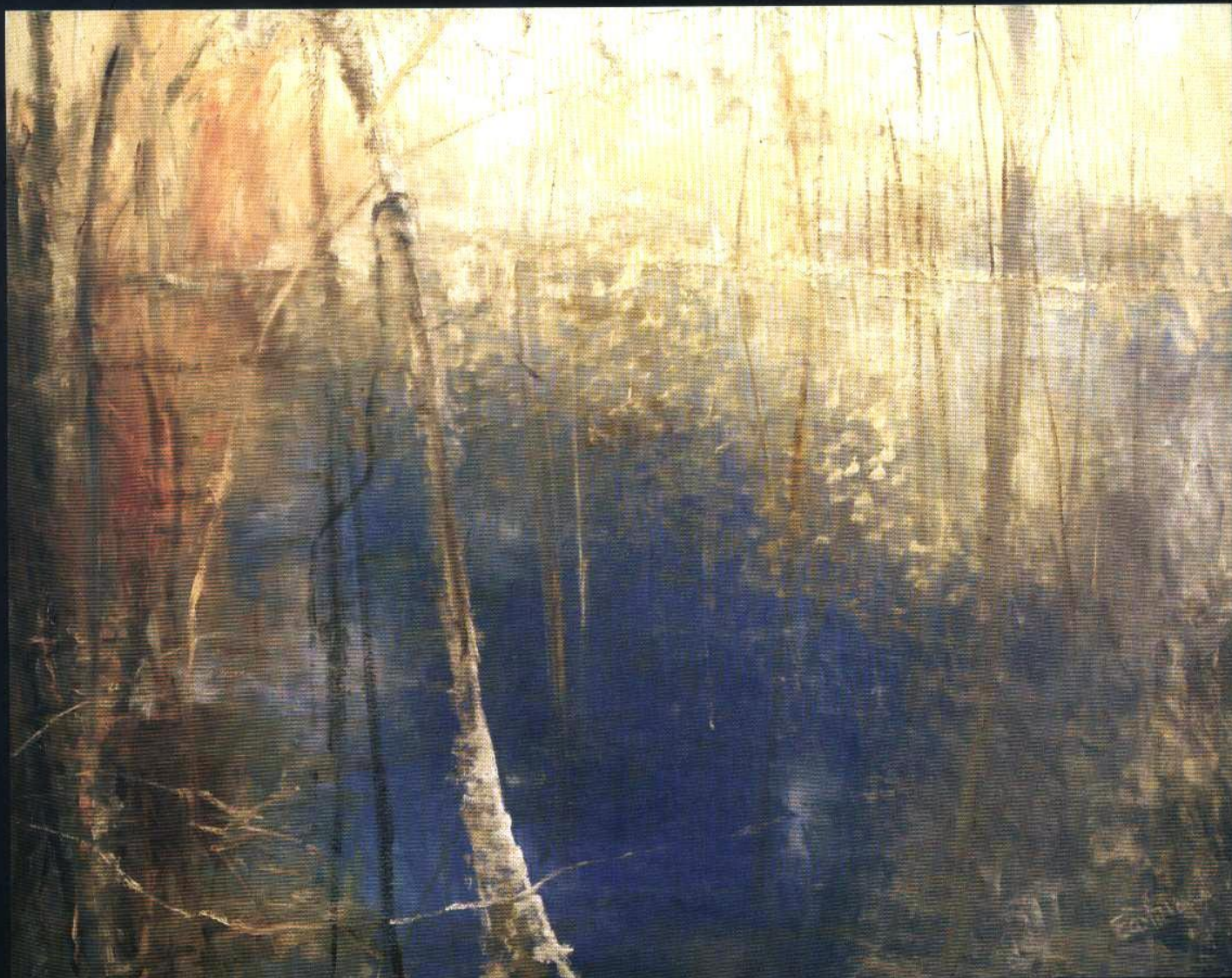
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Rocky Mountains

BEST OF THE WEST

Coors Western Art Show

DENVER, CO.... The 14th annual Coors Western Art Exhibit and Sale takes place at the National Western Stock Show's Expo Hall this month. The show brings together more than 50 top painters and sculptors who are known for their excellence in depicting the West. This year's featured artist is sculptor T.D. Kelsey. Other participants include Carolyn Anderson, Duke Beardsley, John Felsing, Gordon Brown, Len Chmiel, G. Russell Case, Ernest Gallegos, Walter Matia, and Michael Lynch. An artists' reception takes place on January 3, and the show is open to the public January 7-22. The events are sponsored by Coors Brewing Company, and proceeds benefit a scholarship fund for college students who hail from Colorado and Wyoming.

Coors Western Art Exhibit and Sale, January 7-22, National Western Stock Show Expo Hall, 303.299.5561, www.nationalwestern.com

TRANSITION BY JOHN FELSING

Diverse Media

KETCHUM, ID.... Through February 3, Gail Severn Gallery features work by Marcia Myers and Lynda Lowe as well as an exhibition of raku works. Myers creates abstract fresco paintings on linen, while Lowe's mixed-media works portray interesting arrangements of books and elements of nature. *Raku: Origins, Impact, and Contemporary Expression*, which travels to museums and galleries throughout the United States later this year, includes American ceramicists Paul Soldner and Jim Romberg as well as artists from around the world such as Jean Biagini of France, Fabienne Giora of Switzerland, and Toshio Ohi of Japan.

Marcia Myers: Synisythisa/Lynda Lowe: Flight/Raku: Origins, Impact, and Contemporary Expression, through February 3, Gail Severn Gallery, 208.726.5079, www.gailseverngallery.com

Painters' Showcase

PARK CITY, UT.... On view at Coda Gallery through January 13 are new works by Cassandra Barney and Sandra Pratt. Opening January 14 with an artists' reception from 5 to 9 p.m. is a show featuring Jamie Perry and Tessa Mecham. Barney's figurative

paintings, many of them self-portraits, are distinctive because of her vibrant palette and modern style. Pratt paints abstracted landscapes, often filled with the architecture of foreign countries such as France and Guatemala. Mecham's oils and acrylics portray abstracted interior scenes, and Perry's landscapes depict wide, open spaces.

Cassandra Barney and Sandra Pratt, through January 13/Jamie Perry and Tessa Mecham, January 14-27, Coda Gallery, 877.655.3803, www.codagallery.com



UNTITLED BY TESSA MECHAM

For more event information, see page 123 or southwestart.com.
Written by
Bonnie Gangelhoff
& Julie Osterman.

Carla Romero



Gifts of the Crow
30 x 15" acrylic



Sunset on the Cheyenne
15 x 30" acrylic



Spirit Walkers
11 x 26.5" watercolor

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ART EVENTS

Quilts & Culture

BOZEMAN, MT.... The Museum of the Rockies presents an exhibition of contemporary quilts created in the Rocky Mountain region through January 29. Narrative family themes—from peaceful gatherings to times of war—pervade many of the pieces. On display concurrently is an exhibit of Native and Euro-American artifacts, including headdresses, military uniforms, cars, and dolls.

Over the Top: Story Quilts/Crossing Cultural Fences: The Intersecting Material World of American Indians and Euro-Americans, through January 29, Museum of the Rockies, 406.994.2251, www.museumoftherockies.org

Water Works

JACKSON, WY.... New paintings by watercolorist and adventurer Tony Foster are on view at the National Museum of Wildlife Art this month. Foster has traveled around the world and experienced the grandeur of nature in the most remote locations. For this exhibition, Foster focuses his artistic eye on water, capturing the atmosphere of everything from dense swamps to barren icebergs.

WaterMarks: Watercolor Diaries from Swamps to Icebergs by Tony Foster, through January 30, National Museum of Wildlife Art, 307.733.5771, www.wildlifeart.org

Group Show

SALT LAKE CITY, UT.... Phillips Gallery's holiday exhibition continues through January 13. All three floors of the gallery are filled with new works by more than 100 artists. Among the participating artists are Lee Deffebach, Connie Borup, Hadley Rampton, Heather Barron, Mary Ellen Hogle, Meri DeCaria, Jean Arnold, Lindsay Frei, and Bonnie and Denis Phillips.

Holiday Group Show, through January 13, Phillips Gallery, 801.364.8284, www.phillips-gallery.com

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Texas

BEST OF THE WEST

FROM THE COLLECTION OF GABE AND EMILY TARR



ENCHANTED EVENING BY GARY JACK THORNTON

Cowboy Country

MARBLE FALLS.... Gary Jack Thornton's traditional paintings of cowboys and the land they inhabit capture the spirit and adventure of the Old West. "The romance of the West will be with us forever, but the lifestyle is disappearing right before our eyes," the Texas artist says. "I simply want to be a small part of preserving that lifestyle." After a 37-year career in design and illustration, Thornton turned to painting full time in 1988. He is a self-taught painter and spends time on local ranches to research his work. A collection of his paintings is on view at Riverbend Fine Art this month. Join the artist for a lecture and painting demonstration on Saturday, January 7, from 11 a.m. to 5 p.m.

Gary Jack Thornton, January 7-31, Riverbend Fine Art, 830.693.6632, www.riverbendfineart.com

Fortuny to Picasso

DALLAS.... The Meadows Museum at Southern Methodist University presents an exhibition of 19th-century Spanish paintings by the likes of Pablo Picasso, Joaquin Sorolla, Jose Madrazo, and Mariano Fortuny through February 26. Highlighting 75 works by 24 artists, the exhibit explores the success of Spanish painters from the 1860s to the beginning of World War I in 1914. A bilingual publication accompanies the exhibition, which was organized by New Mexico's Albuquerque Museum in association with the Meadows Museum.

Prelude to Spanish Modernism: Fortuny to Picasso, through February 26, Meadows Museum at Southern Methodist University, 214.768.2516, www.meadowsmuseumdallas.org

New Year, New Faces

AUSTIN.... On January 14, f8 Fine Art welcomes the New Year with an exhibition of figurative work by artists new to the gallery's fold: Ethan Diehl, Kyla Shackelford, and David Harouni. Texas artist Diehl creates close-up portraits in the Chuck Close tradition with a grid system of miniscule squares; Shackelford, who is also based in Texas, paints portraits of nudes; and Louisiana-based Harouni depicts abstracted faces with bold colors and loose strokes. Also on view is a recent series of work by photographer Richard D. Griffin, whose images capture the beauty of the female form. The exhibition remains on display through February 11. *New Year, New Faces*, January 14-February 11, f8 Fine Art, 512.480.0242, www.f8fineart.com

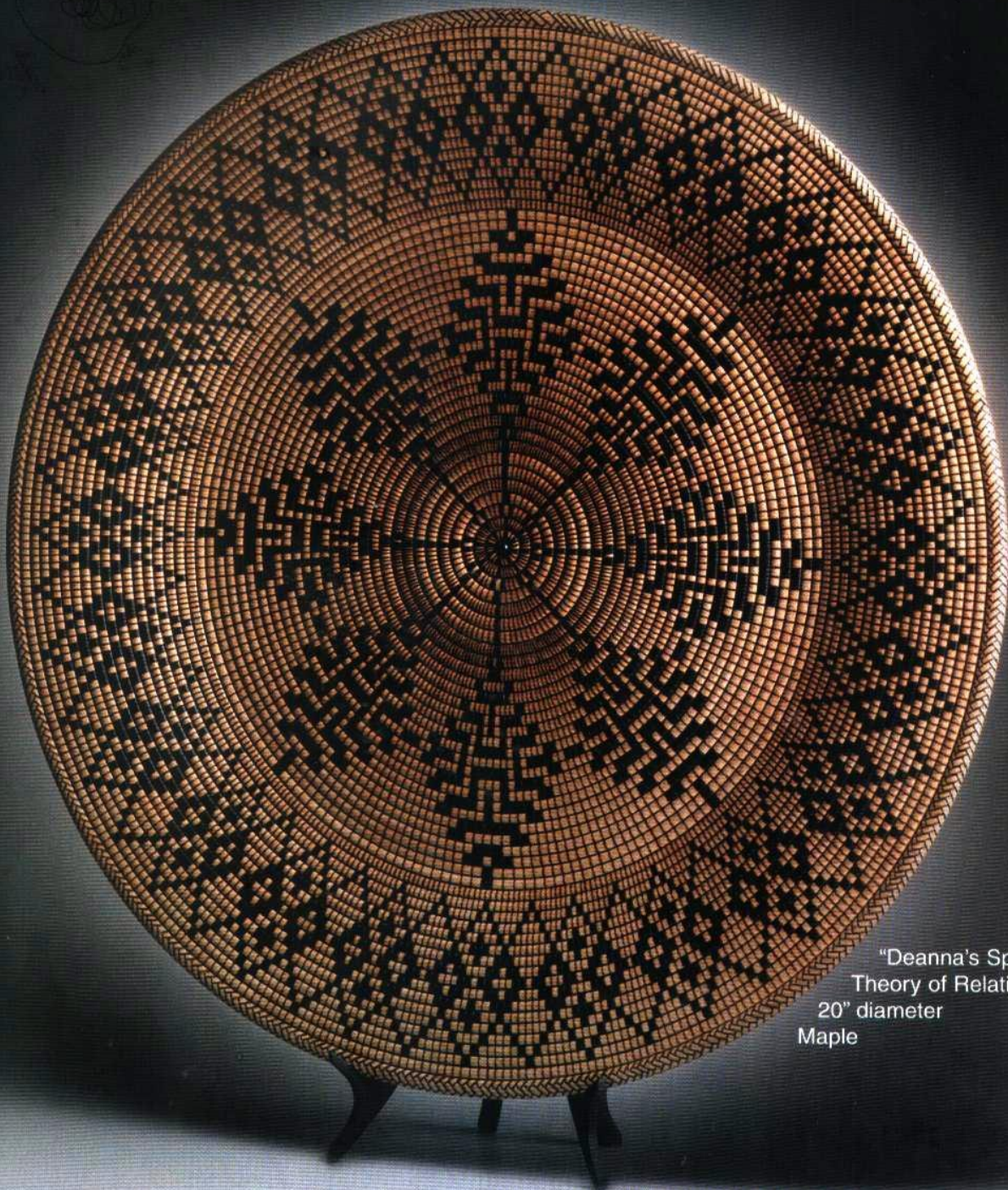


CONTEMPLATING GRACE
BY ETHAN DIEHL

For more event information, see page 123 or southwestart.com.
Written by Julie Osterman.

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Grit & Glamour

HOUSTON.... Many examples of artist-made cowboy gear and trappings are on view at the Houston Center for Contemporary Craft through March 26. The exhibition, curated by Linda Stedman of the Dry Creek Arts Fellowship in Flagstaff, AZ, includes everything from one-of-a-kind boots, spurs, and saddles to knives, guns, and more. Among the 60-some participating artists are members of the Cowboy Artists of America and the Traditional Cowboy Arts Association.

Cowboy: Craft of the American West, through March 26, Houston Center for Contemporary Craft, 713.529.4848, www.crafthouston.org

Texas Flags

FORT WORTH.... A touring exhibition of thirty rare Texas flags makes its final stop at the National Cowgirl Museum and Hall of Fame through February 12. Each flag, created between 1835 and 1944, has its own story—whether it was carried into battle or flown in a celebration parade. A highlight of the exhibit is the presentation of three Mexican flags captured at the Battle of San Jacinto in 1835.

Texas Flags, through February 12, National Cowgirl Museum and Hall of Fame, 800.476.3263, www.cowgirl.net

Recent Works

AUSTIN.... On view at d berman gallery this month are new works by two Texas-based artists, Sydney Yeager and Malcolm Bucknall. Yeager's abstract paintings hang through January 21, and Bucknall's portraits of animals in Elizabethan clothing are featured January 24-February 4.

Sydney Yeager: New Paintings, through January 21/Malcolm Bucknall: New Paintings and Drawings, January 24-February 4, d berman gallery, 512.477.8877, www.dbermangallery.com



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Coast to Coast

BEST OF THE WEST



LOVE CALL BY ARCHIE BLACKOWL

Native Music & Dance

OKLAHOMA CITY, OK.... An exhibition of Native American paintings that explore elements of traditional music and dance is on view through May 7 at the National Cowboy & Western Heritage Museum. Drawn from the Arthur and Shifra Silberman collection, the works feature Plains and southwestern renderings of powwows and ceremonial dances. Represented in the exhibition are 20th-century painters Gilbert Benjamin Atencio (San Ildefonso), Archie Blackowl (Southern Cheyenne), Jack Hokeah (Kiowa), and others.

Music and Dance in American Indian Painting, through May 7, National Cowboy & Western Heritage Museum, 405.478.2250, www.nationalcowboymuseum.org

Landscapes by Lie

NEW YORK, NY.... Opening on January 12 at Spanierman Gallery is an exhibition of landscapes by Norway-born Jonas Lie [1880-1940], who spent most of his artistic career in New York.

Among the 31 oils on display are tonalist landscapes from his early career as well as vibrant mountain and coastal scenes from later years. Lie was featured in numerous solo exhibitions

throughout the country between the 1910s and the '30s, and he served as president of the National Academy of Design from 1934 to 1939. The paintings remain on display through February 25.

Jonas Lie, January 12-February 25, Spanierman Gallery, 212.832.0208, www.spaniermangallery.com

For more event information, see page 124 or southwestart.com. Written by Julie Osterman.

Black Rock Country

RENO, NV.... The Nevada Museum of Art presents an exhibition of photographs and maps of Nevada's mysterious Black Rock Country by Peter Goin and Paul F. Starrs, University of Nevada professors of art and geography, respectively, through February 12. A desert region that is nearly the size of Delaware, Black Rock has long captured the attention of scientists, explorers, artists, and others. It encompasses both the mile-high mountains of Granite Range and one of the earth's flattest, most barren salt pans, and its diverse environment contains hot springs and plants that can survive severe droughts and freezing temperatures. The works featured in the exhibit are also included in the book *Black Rock* [2005 University of Nevada Press].

Black Rock, through February 12, Nevada Museum of Art, 775.329.3333, www.nevadaart.org

Villa America

MINNEAPOLIS, MN.... Comprising more than 75 works by American master artists, the exhibition *Villa America* hangs through February 26 at the Minneapolis Institute of Arts. The works span the first half of the 20th century, beginning with a look at artists working in Europe and New York in the 1910s and '20s, including Georgia ▶



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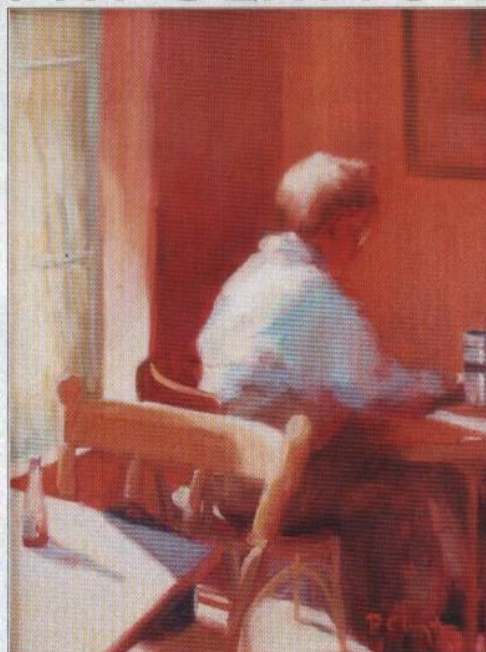
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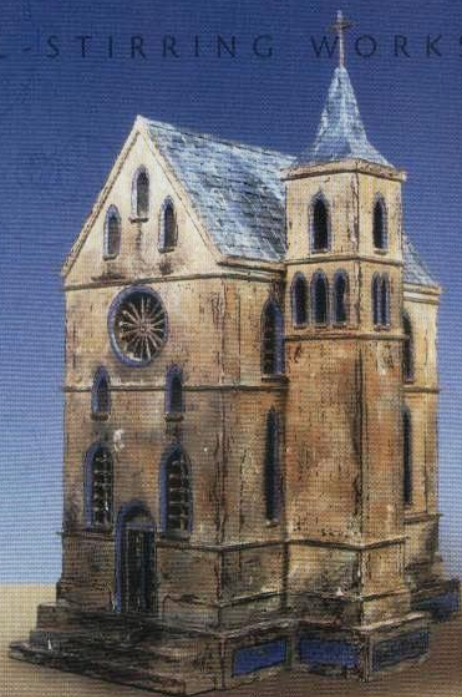
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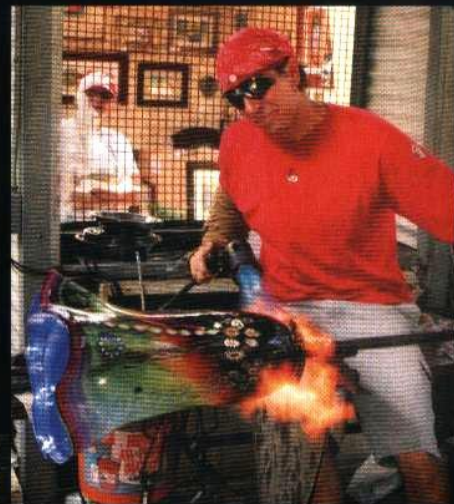
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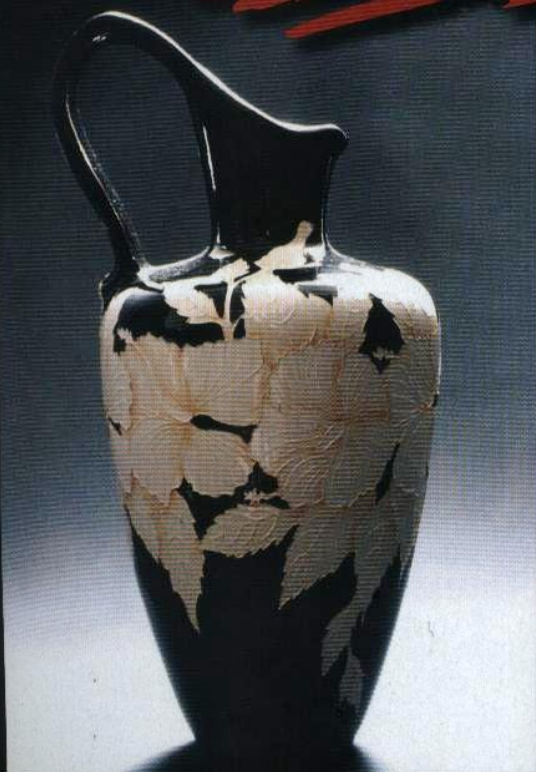
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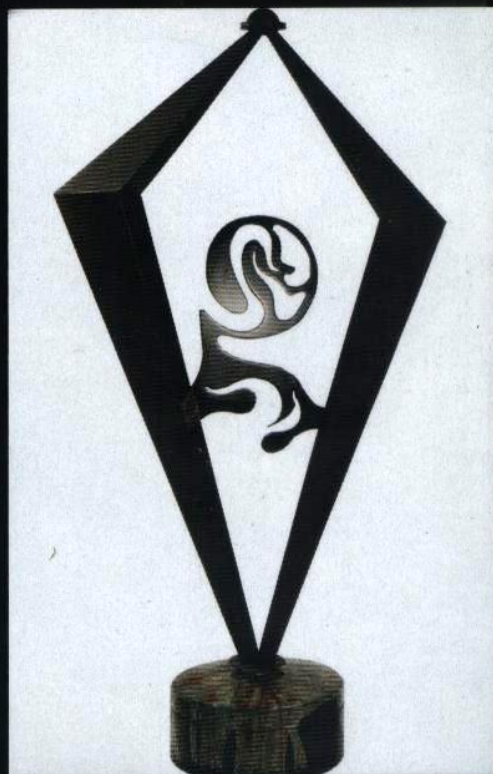
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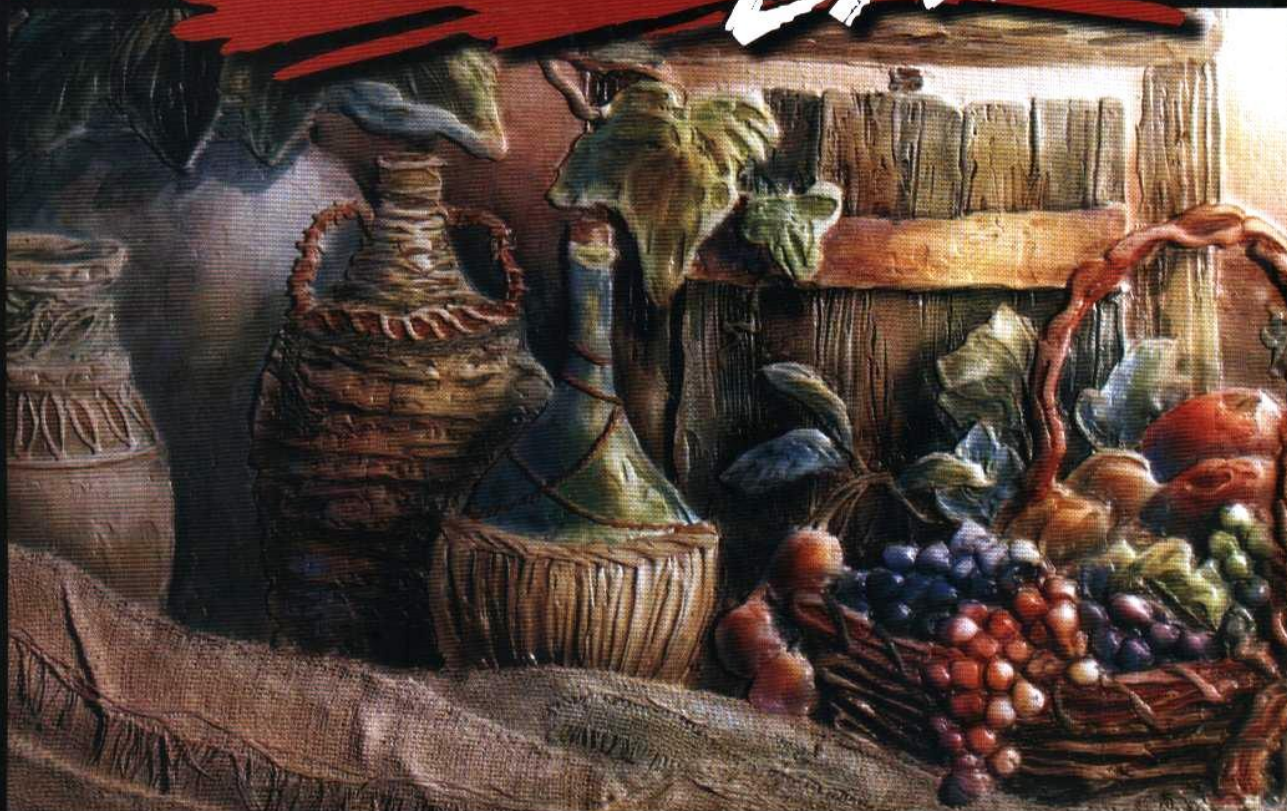
Paul Hawkins & Susan Zalkind
Stone & Alabaster 928-567-2281

Judy Dodson, Oils on Canvas & Bronze
602-549-9055



Arizona

FINE ART EXPO

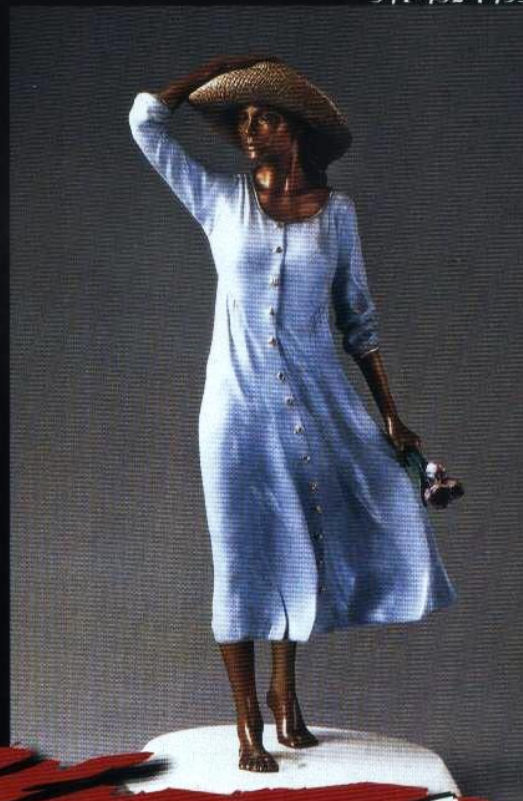


Connie Baker, Mixed Media Relief 402-887-4647

Lorene Ireland, Mixed Media Paintings 619-708-1704



Ramon Parmenter, Bronze Sculptures 541-432-7455



Arizona

FINE ART EXPO



Ken Borchardt, Bronze Sculptures 612-501-1604



John Bartolomeo, Stone & Metal 480-488-5512

Misha Malpica, Mixed Media Sculpture 505-491-0358

Shalah Perkins, Bronze Sculptures 719-787-2374

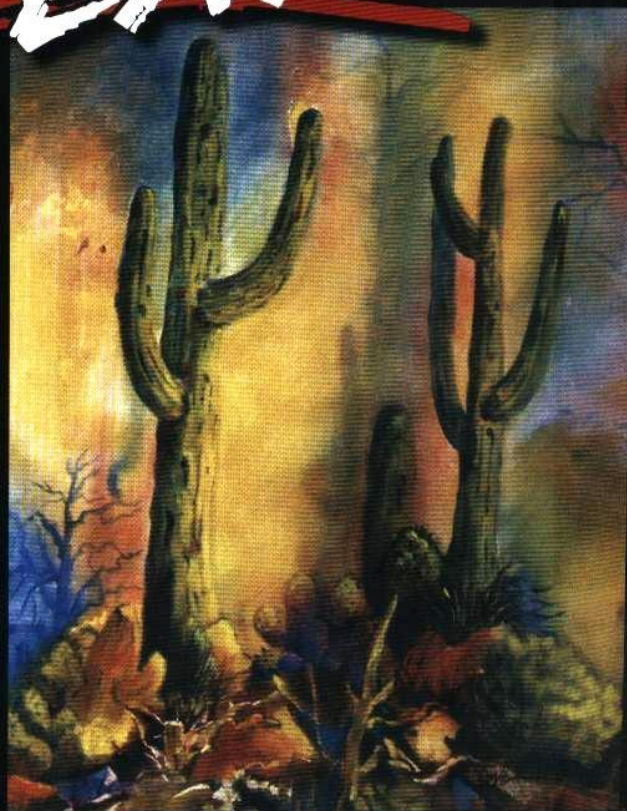


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FINE ART EXPO



Anthony Malpica, Wood Sculptures 505-491-0358



Joanie M. Anderson, Acrylic 602-616-3555

Tom Donalson, Metal Sculptures 505-319-7042

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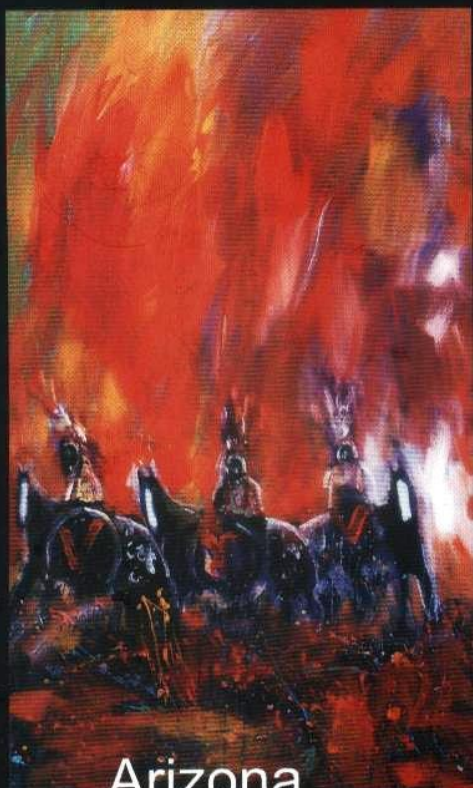
Carol Ruff-Franza, Bronze Sculptures 480-209-9703



Felicia, Bronze 303-570-5534

Pablo Antonio Milan, Acrylic Paintings 505-982-8280

Sandra Kelly & Glenn Knox
Mixed Media Sculptures 520-907-2047

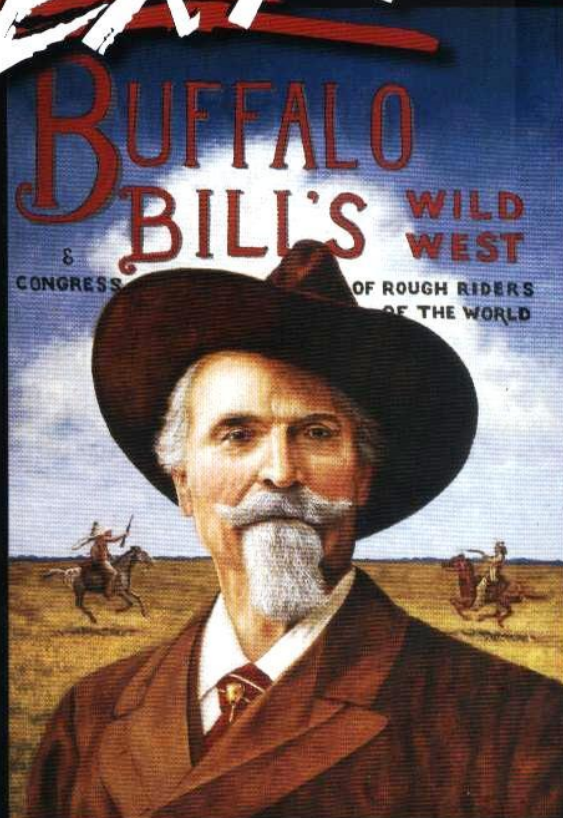


Arizona

FINE ART EXPO



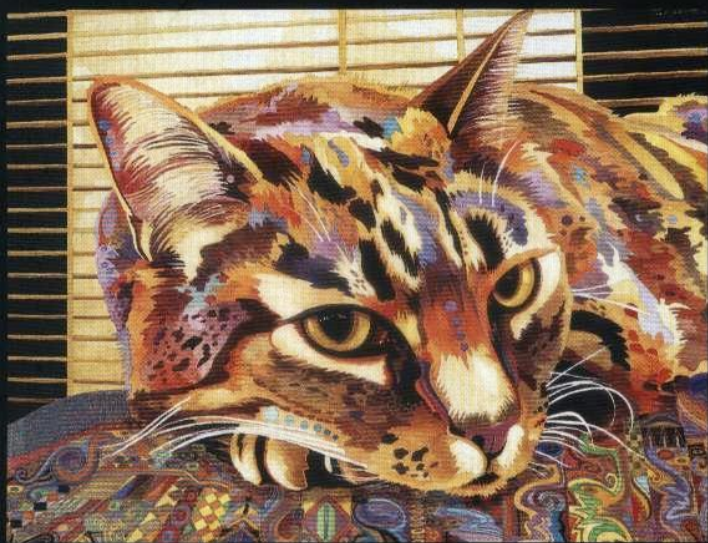
Ron Stewart
Bronze Sculptures & Oils on Canvas 480-946-1777



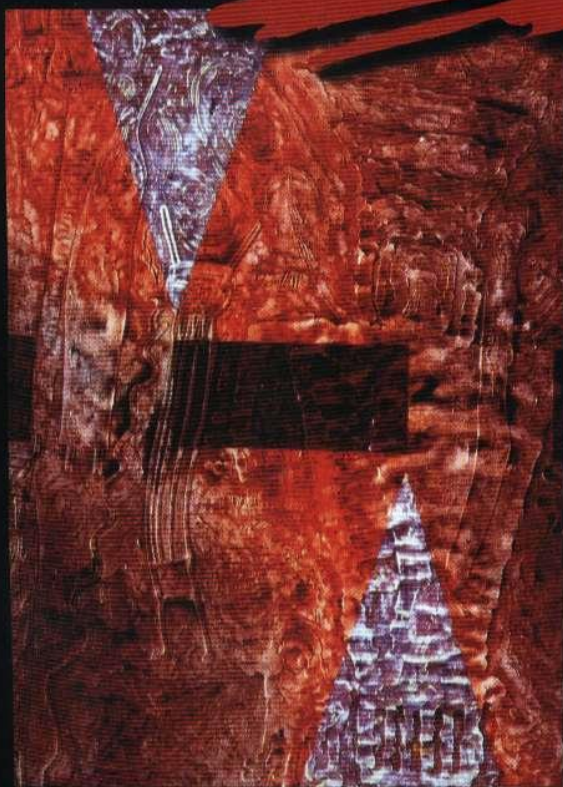
Johnny M. Vaughn, Oils on Canvas 480-620-3799

Bob Coonts, Mixed Media Paintings 480-607-9197

Lori Myers, Oils on Canvas 602-405-0794



Arizona **FINE ART** EXPO



Charles Huckeba, Acrylic Paintings 602-622-2097



Eric Carroll & Richard Turner
Steel Sculptures 316-303-1919

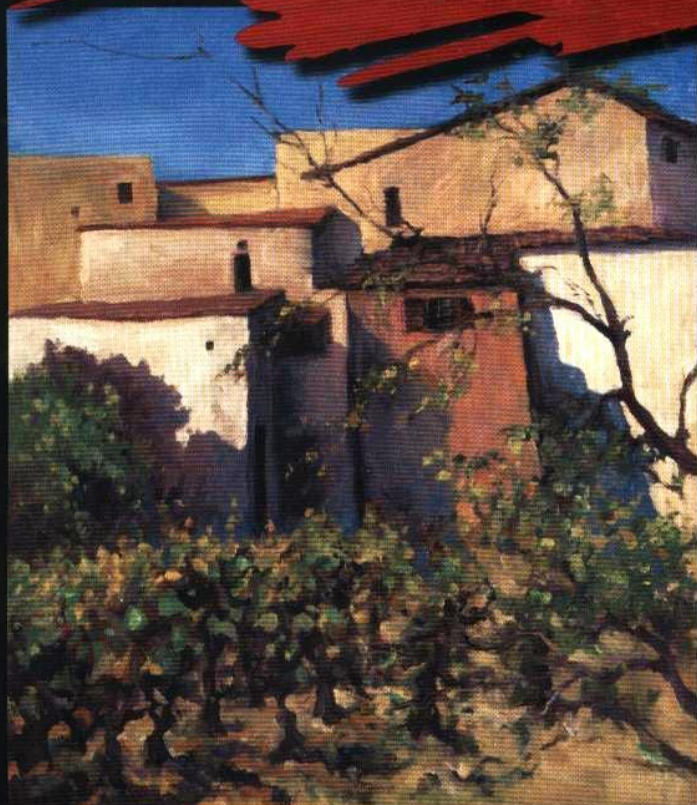
Michael Gardner, Oils on Canvas 801-589-1123



Rhonda Brewer, Lariat Rope Basket Sculptures
520-749-5993



Arizona **FINE ART** EXPO



Michael Logan, Oils on Canvas 360-472-1241



Dorothy Kordash, Mixed Media Paintings
913-642-2066

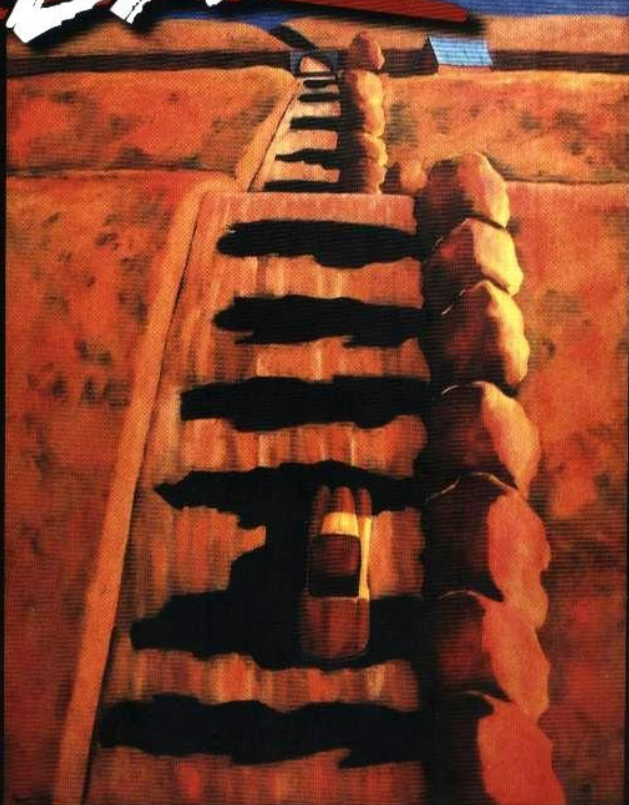
Dwight Bennett, Wood Sculptures 602-885-2888

Jeanne Bonine, Watercolor Paintings 480-585-1985



Arizona

FINE ART EXPO



Charles Taube, Wood Sculptures 602-789-6458

Robert Burt, Acrylic Paintings 480-688-4056

Jim Dodson, Bronze Sculpture 602-549-9055



John Pettis, Bronze Sculptures 480-748-6463



Arizona

FINE ART EXPO



Ted Blaylock, Acrylic Paintings & Bronze Sculptures 800-833-5092

Arizona FINE ART EXPO

Jan. 12 - March 26

10am-6pm • 7 Days A Week
\$7 Admission • \$6 Seniors

Thunderbird Artists, the leading producer of quality fine art and wine events, unites another impressive gathering of 110 world-class and award winning artists. Patrons can watch artists passionately create art in their studios such as; painting, pen & ink sketching, pastel drawings, clay sculpting, wood carving, mixed media assemblages, jewelry designing and lariat rope basket weaving. There's even more action outdoors at the working cabanas such as; metal and copper welding, alabaster carving, stone etching, patina finishing, plein air paintings and more! Watch the master of glass blowing, Bruce Freund, create works of art before your very eyes. Studios are nestled under 43,000 square feet of festive large white tents, in addition to more than an acre sculpture garden.



EXPO Artists' Marketplace - The EXPO Artists' Marketplace is not just another gift shop with manufactured goods from other countries; it is a unique marketplace with one-of-a-kind creations by the participating artists. Artists sell smaller sized paintings, prints and sculptures, handmade gifts, pottery, note cards, hand painted scarves, keepsakes, souvenirs and much more.

Sculpture Garden at the EXPO - Patrons will love the ambiance of leisurely strolling throughout paths that flow in, around and throughout 100 spectacular sculptures sparkling under the beautiful Arizona sun. Enjoy life-sized bronzes or monumental sized copper, metal, stone, marble, alabaster and mixed media sculptures. Take pleasure viewing the spectacular children and adult figurative bronzes, extraordinary wildlife sculptures, soaring eagles, whimsical birds, quail & fish. There are spectacular abstract and contemporary sculptures, cowboys and Indians in clay and bronze, cacti in metal, one of a kind desert plant sculptures, water fountains and more. Developers, landscape artists, architects, corporate clients and art collectors alike will consider this unique selection of fine art a collector's paradise.

EXPO Garden Café - Visit the Garden Café offering popular cappuccinos and lattes in the mornings and scrumptious lunches in the afternoon. Relax and experience the quaint Garden Café under the red umbrella tables situated throughout and among the many sculptures for added pleasure.

LOCATION

Southeast corner of

**Pinnacle Peak
& Scottsdale Rds**

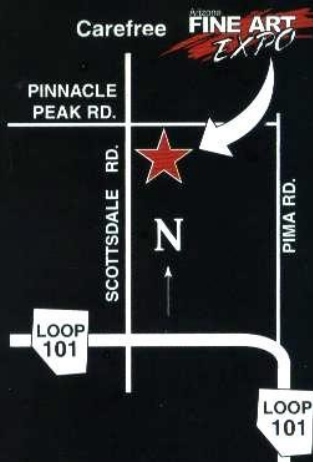
23023 N. Scottsdale Road, Scottsdale

DIRECTIONS

4 miles N. of Loop 101 or 9 miles
S. of Carefree on Scottsdale Rd.

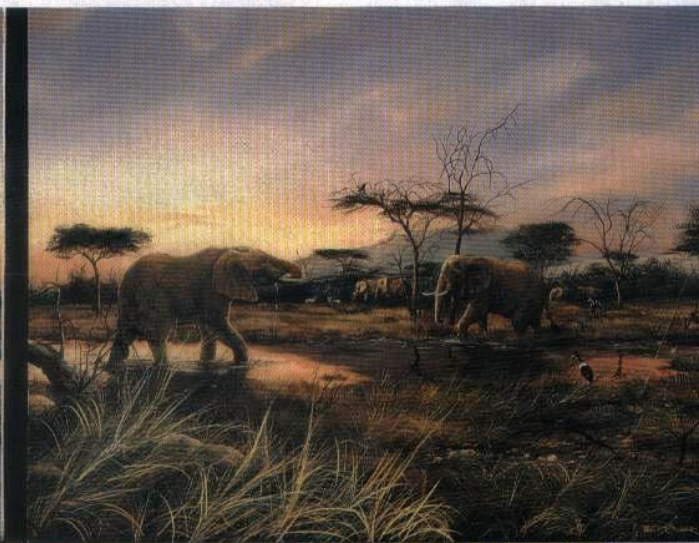
480-837-7163

ArizonaFineArtEXPO.com



THUNDERBIRD ARTISTS



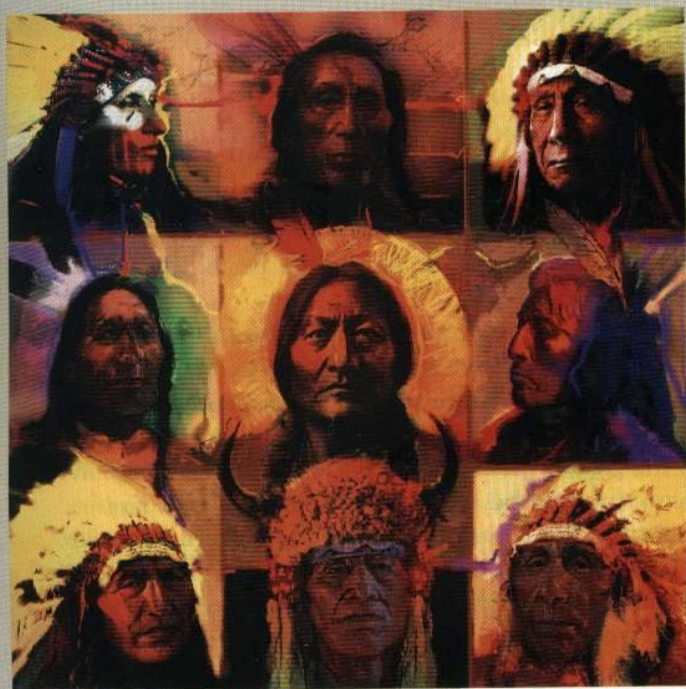


The Essential Guide to 2006



ABOVE: SUNSET AT
THE WATER HOLE
BY TREVOR
SWANSON.
RIGHT: PINK MUFF
BY SUSAN LYON.

Ring in the new year with our essential guide to what's happening in the art of today's West. In the following pages we bring you timely stories that provide news you can use. First, listen in on a discussion with gallery owners as they share their opinions about popular genres, the impact of the Internet on the art scene, and much more. We also offer an expanded Artists to Watch feature, spotlighting 10 painters who are generating positive buzz. Don't miss our article about artists traveling abroad this year in search of inspiration in far-flung locations, from the Land of the Midnight Sun to tropical Tahiti. And there's more, including a sampling of the year's best shows, auctions, and exhibits. Mark your calendars—and welcome to 2006.



ABOVE: MANY
MEDICINE BY
R. TOM GILLEON.
TOP RIGHT: OLD
PECOS BY PATRICK
MATTHEWS.
BOTTOM RIGHT:
SERENITY WATER
ANCIENT BY CARY
HENRIE.

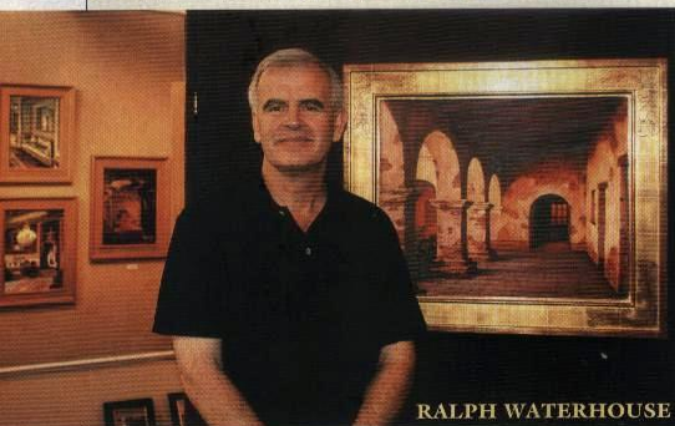




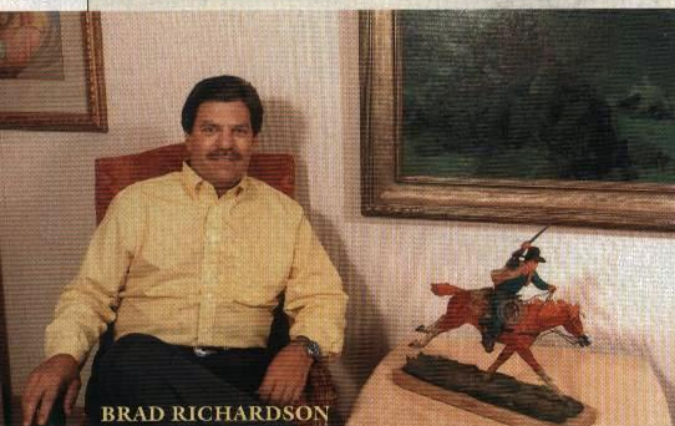
CHRIS MCLARRY



SUSAN MEYER



RALPH WATERHOUSE



BRAD RICHARDSON



DEBBIE SMITH-KLEIN



MARK SMITH

Looking AHEAD

Six gallery owners from across the West share their views on art market trends in the coming year

This month *Southwest Art* talks to a cross section of gallery owners about everything from the state of the art business to what's popular in their galleries these days. Join our roundtable discussion with Mark Smith, Greenhouse Gallery of Fine Art, San Antonio, TX; Susan Meyer, Meyer Gallery, Park City, UT; Debbie Smith-Klein, Smith-Klein Gallery, Boulder, CO; Brad Richardson, Legacy Gallery, Scottsdale, AZ, and Jackson, WY; Ralph Waterhouse, Waterhouse Gallery, Santa Barbara, CA; and Chris McLarry, McLarry Fine Art, Santa Fe, NM.

HOW HAS YOUR WEBSITE CHANGED YOUR BUSINESS IN RECENT YEARS?

MARK SMITH: There is a huge percentage of people using the Internet to go through and review our inventory. And when they come into the gallery, they say, "I want to see *this* and *that*." We have collectors who say they go to our website every two days.

SUSAN MEYER: It's definitely become more of an inquiry site. Sales that result from the website account for 10 percent [of total business], but I do expect it to increase.

DEBBIE SMITH-KLEIN: We have noticed that when people have not seen the art in person before, they do not buy it from our website. But I have been doing a lot of business on e-mail, sending digital images.

CHRIS MCLARRY: The art-buying clientele is becoming more computer savvy at all ages. It's rarer and rarer that people say, "Would you please send photos?" It's all digital. We do digital e-mails daily. Normally, when we get a painting in the gallery, it's on the website the same day.

HOW MANY PURCHASES FROM THE WEBSITE ARE MADE SIGHT UNSEEN?

BRAD RICHARDSON: Maybe 8 to 12 percent of our total business. But in most cases, people are familiar with the artist, and we send the works out on approval. They usually end up keeping them.



RALPH WATERHOUSE: About 20 percent buy sight unseen. From the publicity on Mark Lague, we just sold two paintings from an advertisement.

WHAT GENRES AND SUBJECTS ARE YOUR COLLECTORS INTERESTED IN THESE DAYS?

MEYER: My clients seem to be most attracted to representational art that has a modern flavor—for example, a landscape that is bordering on an abstract presentation but is still representational. Artists like Seth Winegar at my gallery and Michael Workman at my brother Dirk's galleries [Meyer Gallery and Meyer-Munson Gallery in Santa Fe, NM].

SMITH: Over the past few years there has been an increase in the number of people who collect figurative work. But No. 1 is landscape, and it will always remain that way. Our clients like landscape, figurative, wildlife, and still life—in that order.

SMITH-KLEIN: We do well with impressionistic art. People like a lot of paint on the canvas. Cityscapes are becoming equal in popularity to landscapes. No matter what state or city, a lot of lofts are being built, and cityscapes go beautifully in that type of architecture.

WHAT IMPACT DOES MODERN ART HAVE ON YOUR COLLECTORS OR BUSINESS?

RICHARDSON: I don't think it has any impact on my business. It's always been there. It is for a different segment of the art-collecting community. If that is what they are looking for, they walk in and walk out of the gallery.

CLOCKWISE FROM ABOVE LEFT:
DRIVE BY DUSK BY ANN DETTMER
AT SMITH-KLEIN GALLERY.
MANHATTAN REFLECTIONS
BY MARK LAGUE AT WATERHOUSE
GALLERY.
ROYAL RED BY TIM CHERRY
AT MCLARRY FINE ART.

WATERHOUSE: We do get asked from time to time if there are galleries in Santa Barbara that carry abstract works. Most of the avant-garde works are in the big cities—New York, San Francisco, and Los Angeles. You won't find the average person buying abstract art because they have more sense.

MEYER: In my market, western and representational is still the most desirable, but there's a demand that artists be more

creative in what they are painting and sculpting. I am myself attracted to more modern art, and I'm incorporating it more and more into my gallery.



HAS THE PLEIN-AIR MOVEMENT AFFECTED YOUR GALLERY?

SMITH-KLEIN: I think all of those plein-air shows affect gallery business negatively. You are looking at a portion of the business being taken away. I think that's what has contributed to galleries going out of business.

RICHARDSON: We do have some plein-air painters. I don't think it has a tremendous impact on the gallery. I

think it is a tool that has been used by artists to hopefully create a better end result.

WATERHOUSE: Two years ago I would say it was quite substantial. People were asking for plein-air paintings. I'm not getting that as much today. Has it



CUT THROUGH OUR LAND BY SETH WINEGAR
AT MEYER GALLERY.

driven our business? No. I think the advent of thousands of outdoor art shows probably has saturated the market and damaged the movement. Five or six years ago there were maybe 10 plein-air events in [California]. Now there are 200.

WHAT ABOUT ART WALKS AND OPEN-STUDIO TOURS?

MEYER: I think art walks are really good. I can't say that they have increased sales, necessarily, but the beauty of it is that it includes going into a gallery as part of a community activity as opposed to an elitist activity.

SMITH-KLEIN: An art walk or opening is very good for the galley because it gets the artists to produce new work. It helps them push their limits to explore more and put a body of work together. Open studios affect all of the galleries. In Boulder, people are pulled away from a walk on Pearl Street, and that doesn't have a good impact on any of the galleries.

WATERHOUSE: I don't have a problem with open studios if it isn't done too often. Do it once a month, and the artists will have to find a new gallery.

WHAT IS THE IMPACT OF ARTISTS' PERSONAL WEBSITES? ARE THEY MARKETING THEMSELVES MORE?

SMITH: If they have their own websites, there are definitely conditions. We can't accept an artist, be committed, and promote them if they can't be 100 percent committed to us. If they use it as means to promote themselves and direct people to us, that is fine.

MEYER: Artists are definitely marketing themselves more. I have no problem with it. I have always considered artists to be their own business owners. If [collectors] approach the artist's website independently, that's the artist's sale. If they are inquiring about a piece they saw at the gallery or on our website and decide to skirt around me, then certainly I hope the artist will exercise integrity. And they do, as far as I know.

MCLARRY: We have a policy that they can't sell directly through their website. They have it as their support tool. It's usually linked to the gallery. There are no problems as long as they believe in

the gallery network.

WHAT HAS CHANGED ABOUT THE ARTISTS YOU SEE BECOMING MORE POPULAR?

SMITH: The ones who are winning the awards get added attention. The art community is a community of collectors, publishers, galleries—all looking, learning, monitoring, and gathering information about who we think is good. If you see an artist consistently appearing in competitions and winning first place or collector's choice, it is an overall verification that this person does have potential.

MCLARRY: Meeting collectors face to face has a huge impact. We will make a phone call, and the artist will come to the gallery and help us close the sale. I don't think awards have impact on success, but they raise the dollar value. I think artists have to be selective and not try to be in every group out there. It takes them away from their studio time when they're doing that. You have to choose one or two [groups].

WHAT IMPACT IS LATIN AMERICAN ART HAVING ON YOUR GALLERY?

SMITH-KLEIN: No one is coming in asking for it.



Back east in Florida and New York, it is having an impact. Not here in Boulder at this point. It will come into our area, and I am sure I will look into the possibility of having it in the gallery.

WATERHOUSE: It's something that is going to be coming. If we found good Latin American artists and they didn't clash with what we are doing, I would handle them. But we haven't been approached. I have my eyes open because it is a growing segment of the population.

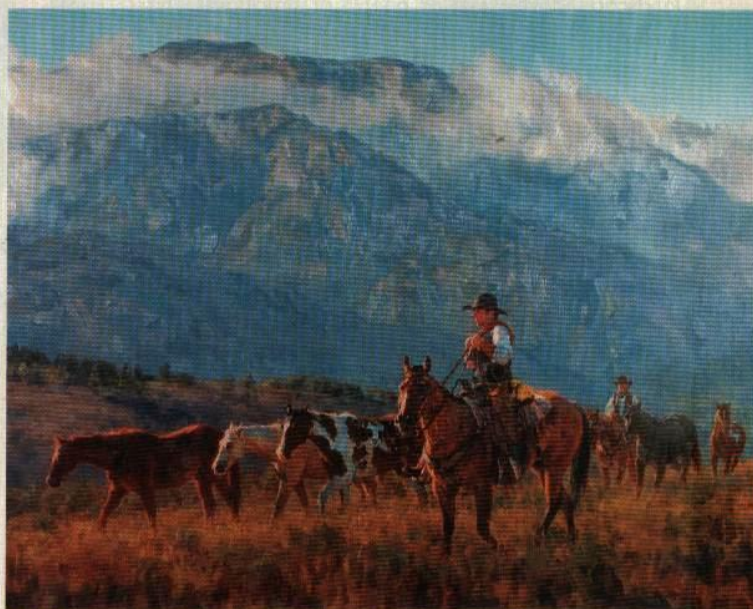
WHAT DEMAND DO YOU SEE FOR PUBLIC SCULPTURE OR PUBLIC ART IN GENERAL? ARE COMMISSIONS UP OR DOWN?

MCLARRY: We get involved with Art in Public Places. We act as an agent, and we are doing it a lot. We are working with a new museum, the Crystal Bridges Museum of American Art in Bentonville, AR. We also worked with the city of Edmond, OK, on public sculpture and placed pieces by Tim Cherry.

RICHARDSON: I haven't seen any increase. We do some of that, but it's not a huge part of our business.

WHAT TRENDS DO YOU SEE ON THE HORIZON?

RICHARDSON: The appreciation and desire to collect western art, meaning cowboys and Indians, is growing rapidly, and there is a need for good, solid up-and-coming artists in those genres like Jason Rich and James Ayers.



TOP: **LIGHT SHOW AT TOROWEAP** BY KATHRYN STATS AT GREENHOUSE GALLERY.

BOTTOM: **LATE SUMMER** BY JASON RICH AT LEGACY GALLERY.

SMITH-KLEIN: I feel that there might be a stronger trend toward abstract work.

MCLARRY: I see high-tech elements moving into the gallery world on a bigger and bigger scale versus mom-and-pop, old-school type of galleries.

MEYER: Sales seem to be increasingly of works that are less dark. Now color is more desirable. It sounds silly, but even dark framing has grown out of favor. And that came shortly after 9/11. In a decade of terrorism, economic insecurity, and war, art will serve to comfort, inspire, and redeem, whereas in times of tranquility, art can be more challenging, provocative, or edgier. □

Artists to Watch

10 PAINTERS ON THE RISE IN 2006

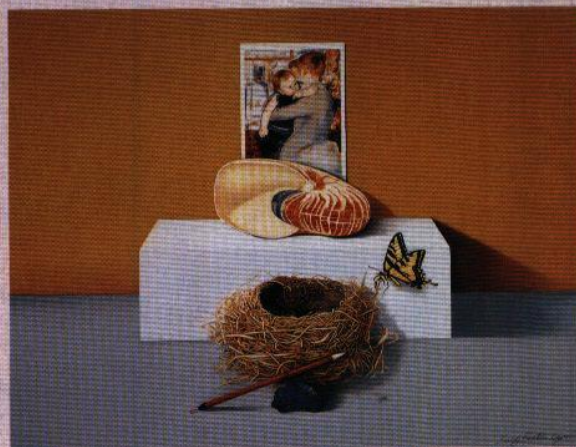
By Gussie Fauntleroy

Cary Henrie

Like memory fragments with edges erased by time, Cary Henrie's landscapes seem to emerge from a glowing sepia haze. There are patches of trees sometimes, or the shimmer of water, or simply vast expanses in richly earth-toned hues. "I take the landscape I love—with no people or structures—and give it a feeling of texture and age," Henrie explains, "almost like a tinted or cracked old photo on top of weathered sandstone or wood." To achieve this effect he spends hours adding and removing paint, often working over a layer of plaster and sometimes scratching in with pencil, leaving marks suggestive of half-remembered words.

Raised in Utah, Henrie studied art at Pratt Institute in New York City and painted there for 10 years before returning to his home state. Now 44, he lives in Bountiful, UT, and draws inspiration from the western landscape as well as his study of Italian frescos and the old masters. Underlying all his work, he says, is a quietly contemplative intent: "There's that Japanese Zen idea that looking at the natural landscape is soothing to the soul." Henrie's art is at Coda Gallery, Palm Desert, CA, and New York, NY; Meyer Gallery, Park City, UT; James Ratliff Gallery, Sedona, AZ; Edmund Craig Gallery, Fort Worth, TX; and Deloney Newkirk Fine Art, Santa Fe, NM, where a show of his paintings runs February 10-24.

LUMINOUS



CASSATT, NAUTILUS, AND NEST

Sandy Freckleton Gagon

"My brother says I paint in metaphor," offers contemporary realist Sandy Freckleton Gagon. "I think it's true. I like symbolic imagery that incorporates layers. It can be just beautiful, or the viewer can delve into deeper levels of meaning." In Gagon's quietly eloquent still-life work, some symbolism is clear: seeds, butterflies, fruit, and nests speak of transformation and nurturing young growth, reflecting her passion for motherhood and family. (She and her artist/writer husband, Dave, have four children.) Small stacks of rocks, like cairns that mark a trekker's path, suggest guideposts in the journey of life. And "postcard" reproductions of great masters' works pay homage to earlier artists, while often reprising the theme of tenderness between mother and child.

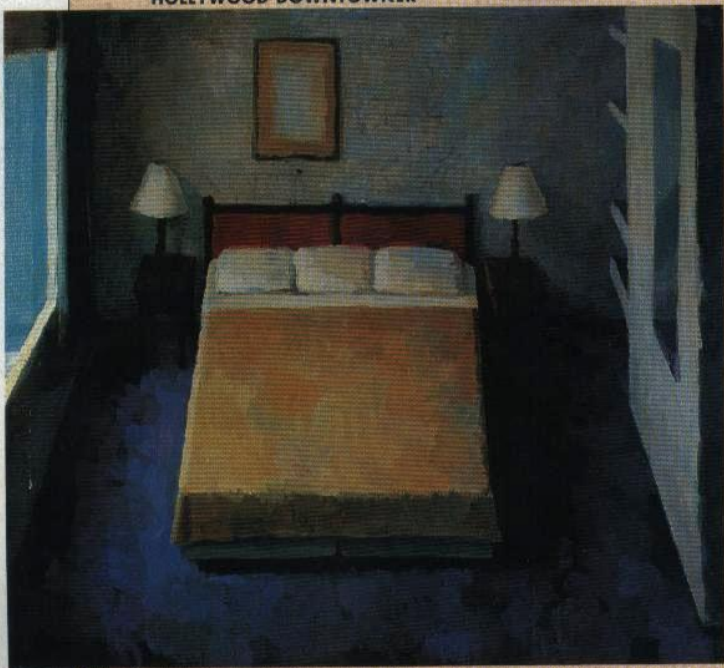
Gagon, who also paints figures, lives in a Salt Lake City, UT, suburb. She paints from life, often incorporating objects found and given to her by loved ones, which adds another, more personal layer of meaning to her art. Yet beyond all metaphor, she believes, is simple beauty, the sublime aesthetic that feeds the soul. These days her eye is drawn to a sense of harmony and Zen-like calm. "I like to help viewers see the world in a different way," she reflects. Gagon's work has been in major invitational realism shows and is represented by Leslie Levy Fine Art, Scottsdale, AZ, and Phillips Gallery, Salt Lake City, UT.

Alex Schaefer

Here's a novel idea: Rent a motel room for a couple of days, hang out, and draw the room. "Unfamiliar places are exciting to paint," explains Los Angeles artist Alex Schaefer, who created a series of paintings this way. "A hotel room might be boring, but it's different from my space. I like the randomness of renting a room and being determined to find something interesting in it to paint." It forces him to be creative: Schaefer might imagine a view of the entire room from the ceiling or some other angle not possible with any camera lens. Then he paints from that perspective in clean, simple lines, with rich, vibrant color and a strong light source.

In manipulating light and space, the 36-year-old is using paint to replicate the imaginative freedom of digital design, a field in which he worked for a number of years after graduating from Pasadena's Art Center College of Design. As an artist for video games, Schaefer fell in love with the "eye candy," as he calls it, of digital light and color, which can be moved or changed at an artist's whim. Now painting full time and teaching at the Art Center, he draws on both the old masters and his digital background in imagery that ranges from interiors and exteriors to figurative work. "The common denominator in all the subject matter springs from something I find beautiful," he notes. "It's that magical expression of light." Schaefer's work is on view at Tirage Fine Art Gallery, Pasadena, CA, and www.alexschaefer.com.

HOLLYWOOD DOWNTOWNER



WINTER

Joshua Flint

Just out of art school, realist painter Joshua Flint tried his hand at various genres—landscape, still life, figurative, and city scenes, among them. Now he's narrowed his scope. "I'm ever-fascinated with people and how they choose to interact with the world and each other," Flint relates. "With all the stories and characters, there's always something to look at and learn." Individual portraits, faces, and people interacting are thus the focus of his work these days, with cityscapes often in his sights as well.

Flint, whose father was a city manager, grew up in cities in California, Oregon, Wyoming, and New Mexico. After graduating from the Academy of Art University in San Francisco, he refined his skills through painting workshops, including one at the Los Angeles studio of acclaimed Chinese-born painter Jove Wang. Wang later invited Flint and several other artists to travel with him to China, where they studied with two of that country's most prominent painters at the China Academy of Arts in Shanghai.

Now 28 and living in Portland, OR, Flint has been experimenting with presentation and canvas shapes. "I'm always going to be learning. I never want that to stop," he declares. "I like being able to blend my profession with this examination of myself and the world." Flint's paintings are on view at Lawrence Gallery, Portland, OR, and Wendt Gallery, Laguna Beach, CA.

Tim Holden

Tim Holden grew up listening to stories of his grandmother's life on her father's Oklahoma farm. Those were quieter, simpler times, and as he poked around the aging farm equipment, the young boy imagined bygone days of chores and family life. Stories from that era stayed with him over the years, eventually forming an emotional and imaginative foundation for his art. "People at that time had struggles and hardships, yet at the same time things were not as complicated as today," observes Holden, now 37 and living in Waco, TX, with his wife, Allison. As the son of western painter and sculptor Harold T. Holden, the younger Holden grew up immersed in art books and the smell of oil paint. His own path took him first into graphic arts, as a designer and editorial cartoonist for the daily *Tulsa World* newspaper. He also spent a year in Kenya as an illustrator for Wycliffe Bible Translators before moving full time into fine art. Today Holden's award-winning paintings suggest narratives, often evoking personal or collective memory and emotion. In one, a young woman and soldier may be sharing precious time before he leaves for war; another depicts a farmer in his field with two white plow horses.

"I'm trying to create a scene where the viewers bring their own stories to it," Holden notes. "I'm painting everyday life, a slice of someone's day." His paintings may be seen at Greenhouse Gallery, San Antonio, TX, and www.timholden.org.

HILLARY



WINTER LIGHT

Patrick Matthews

For architect-turned-artist Patrick Matthews, narrowing down the world of potential painting subjects was an easy job. "When we moved to Santa Fe I tried to find the most beautiful thing I could to paint," he explains. "And to me it's the aspen groves." He paints them big, often 6 feet high, with foreground tree trunks a foot across. From there the vibrantly colored, thickly textured image recedes, as the artist puts it, "like a life-sized window into the Rocky Mountains," through grasses, flowers, and trees.

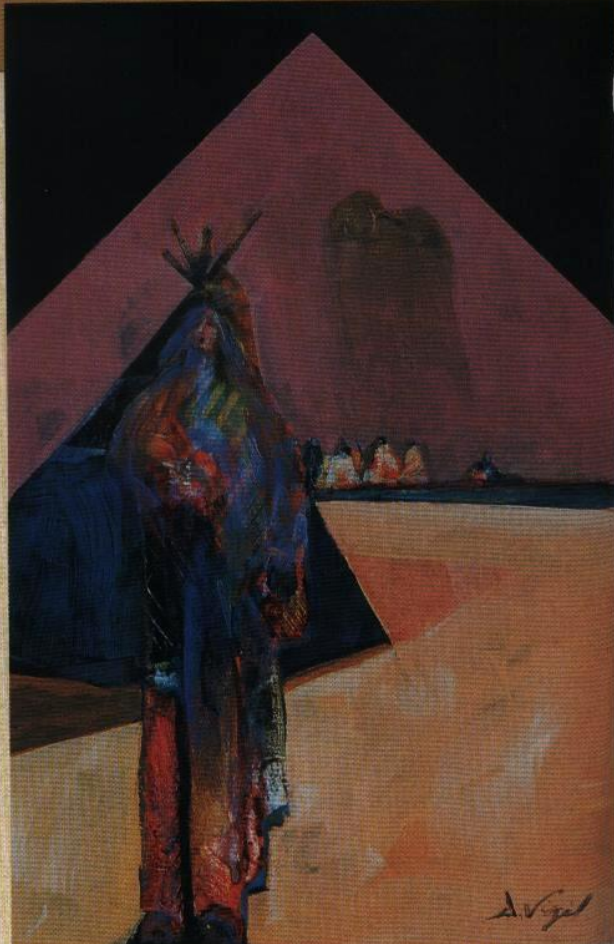
Mainly self-taught, Arkansas-born Matthews tried his hand at painting after he designed an artist's home and the two became friends. The architect absorbed ideas and later honed his skills on painting trips to Europe and Mexico. His auspicious gallery debut in Little Rock featured 48 largely landscape and still-life works. On opening night, they all sold. Not long afterward Matthews called his architectural clients and told them he was changing careers. "I couldn't do both," he says. "I never looked back."

Today the artist, 42, has a pickup truck, four-wheeler, and small boat outfitted for sketching, painting, and photo trips to gather material for studio work. The mountains of northern New Mexico and southern Colorado are favorite destinations. "I enjoyed architecture, but I love painting," he says. Matthews' work is at Gallery at 822 Canyon Road, Santa Fe, NM; Local Colour Gallery, Little Rock, AR; and Patrick Matthews Fine Art Gallery, North Little Rock, AR.

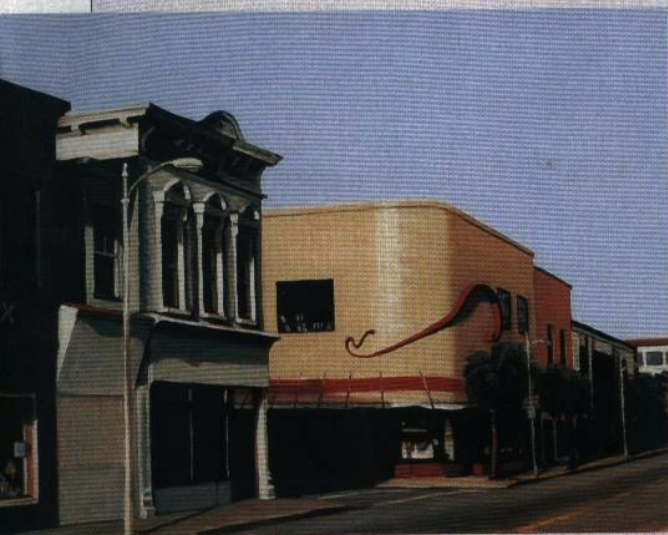
Dan Vigil

When Taos, NM-based artist Dan Vigil first starts moving paint around—usually acrylic on board—it's a little like seeing shapes in clouds. Amorphous colors suggest an image, which Vigil pulls into more solid form. Yet even in his finished works, figures are often loosely evoked, reflecting the artist's interest in the Bay Area figurative style of the 1940s and '50s as well as painters such as Nathan Oliviera and Richard Diebenkorn. As a child, Vigil was introduced to the work of these and many other artists by his father, renowned artist Veloy Vigil [1931-1997]. From his father he also learned printmaking, artistic discipline, and the ways of color and form. He refined these skills through training with printmakers from the Tamarind Institute in Albuquerque, NM, and by years of printing the work of his father and other artists.

Now a master printmaker himself, Vigil, 53, often works in monotype, sometimes using the medium to "sketch out" ideas for paintings. These days his mood-infused imagery—which has always harbored symbolic meaning—often includes angels, with or without wings. The faces of human figures interacting with these holy beings may suggest a story of need or joy. "I always have a vision that they're messengers, communicators, healers," Vigil says of the angelic figures. "With their wings wide open they're saying, 'I'm here to help.'" Vigil's work is on view at Meyer-Munson Gallery, Santa Fe, NM; Gallery Elena, Taos, NM; and Faust Gallery, Scottsdale, AZ.



POW WOW



MORRIS AND KING

Susan Romaine

With her studio in downtown Charleston, SC, Susan Romaine could paint lovely wisteria-draped antebellum homes. Instead, her eye is drawn to the angles and shapes of the city's aging commercial zones, where she's even painted a parking meter and garbage can. "I like the 'good bones' of less glamorous buildings," the artist explains. "Highly embellished buildings are like too much makeup; the older buildings show their soul."

The urban environment is familiar to Romaine, 55, who was born in New York City and lived in Los Angeles, Houston, and New York while working in the investment field. Then came a point when she yielded to the creative call. Believing she wanted to write, she began a novel but became frustrated with its progress and put the book on hold. She signed up for an art course after moving to Charleston in 1993. "I finally realized the reason I was having writer's block," she recounts, laughing. "It's because I'm a painter."

In Charleston—and Santa Fe, NM, Romaine's other favorite place to paint—the skyline is relatively low, allowing strong light to reach in and magnify color, shadow, and architectural forms. Often devoid of the human figure, her imagery still reflects a long-held interest in humankind's need to create. "When I'm painting a building," she muses, "what I'm painting is the creative force of the people who built it, and what they left behind." Romaine is represented by Smith Killian Fine Art, Charleston, SC, and The Peterson-Cody Gallery, Santa Fe, NM. □

Santa Fe-based Gussie Fauntleroy also writes for *Art & Antiques*, *New Mexico Magazine*, *Native Peoples*, and the *Santa Fean*.

Kim Fancher Lordier

Like many Americans, Kim Fancher Lordier took the events of September 11, 2001, as a signal to reassess what was meaningful in life. The answer was art, and as it happened, her art was about to undergo a major shift. She stepped away from her career as a flight attendant to focus on painting in pastel, a part-time pursuit since age 15. A graduate of the Academy of Art University in San Francisco, she'd been creating animal portraits for a number of years. But within weeks of 9/11, she attended a demonstration of plein-air landscape painting—and knew that's what she wanted to do.

Since then, the 39-year-old from the Bay Area has shown her luminous landscapes at several museum shows and the National Arts Club in New York City. She won the Artists' Choice Award at both Sonoma Plein Air 2005 and the Napa Valley Museum Plein Air Biennial 2005. Observes Jean Stern, executive director of the Irvine Museum, "To me, the ability to portray the convincing effect of true natural light is the noblest calling of a landscape painter. Kim has earned my respect."

For her part, Lordier is inspired by the early California Impressionists and passionate about capturing a magical sense of light and holding it, as she says, "just a moment longer than Mother Nature intended." Her art is represented by Firehouse Gallery, Sausalito, CA; Sekula's, Sacramento, CA; Epperson Gallery, Crockett, CA; and www.kimfancherlordier.com.

SONOMA SLEEPER



STAR LODGE

R. Tom Gilleon

On the Montana ranch of painter R. Tom Gilleon are places where one can still see teepee rings and circles of stones on the site of a Plains Indian village. Each circle secured the bottom edge of a buffalo-skin teepee liner more than a hundred years ago. It's appropriate that the artist can feel this tangible link with nomadic tribes that have fueled his imagination all his life: Among his most striking works are paintings of teepees—primal geometric shapes, often glowing from firelight within, against a flat horizon line and deepening shades of dusk.

For many years, Gilleon's creative gifts stirred imaginings of other kinds. While keeping up his fine art on the side, he worked as an illustrator for NASA's Apollo program and later as a designer and illustrator for Disney, other theme parks, and the motion-picture industry. That experience helped develop craftsmanship and gave him a greater visual vocabulary. It also taught him to use the computer as a tool for refining ideas before turning to canvas and brush. But always, he notes, it was the client who "set up the target" for the artist to hit.

Now Gilleon, 64, sets up his own goal: to tell a story or establish a painting's mood by eliminating extraneous details and aiming, as he puts it, for "directness, simplicity, and strength." Gilleon's art is at Mountain Trails Gallery, Jackson Hole, WY; Borsini-Burr Galleries, Half Moon Bay, CA; Montana Trails Gallery, Bozeman, MT; and Dana Gallery, Missoula, MT.

NEW MEXICO ARTS & CRAFTS FAIR, ALBUQUERQUE, NM

June 23-25/45th annual. Expo New Mexico. 505.884.9043, www.nmartsandcraftsfair.org.

EITELJORG MUSEUM INDIAN MARKET, INDIANAPOLIS, IN

June 24-25/14th annual. Eiteljorg Museum of American Indians and Western Art, 317.636.9378, www.eiteljorg.org.

TELLURIDE PLEIN AIR, TELLURIDE, CO

June 28-July 4/3rd annual. Sheridan Opera House, 970.728.6966, www.sheridanoperahouse.com.

JULY

FESTIVAL OF ARTS, LAGUNA BEACH, CA

July 2-September 1/73rd annual. Irvine Bowl Park. Festival of Arts, 949.494.1145, www.foapom.com.



PIEGANS BY CHARLES M. RUSSELL FROM THE 2005 COEUR D'ALENE ART AUCTION, RENO, NV

JULY AUCTION, SANTA FE, NM

July 8. Altermann Galleries, 505.983.1590, www.altermann.com.

EIGHT NORTHERN INDIAN PUEBLOS ARTS & CRAFTS SHOW, SAN JUAN PUEBLO, NM

July 15-16/35th annual. Eight Northern Indian Pueblos Council, 505.747.1593.

CHEYENNE FRONTIER DAYS WESTERN

ART SHOW & SALE, CHEYENNE, WY

July 20-30/26th annual. Cheyenne Frontier Days Old West Museum, 307.778.7202, www.cfdrodeo.com.

COEUR D'ALENE ART AUCTION, RENO, NV

July 22/15th annual. Silver Legacy Resort. Bob Drummond, 208.772.9009, www.cdaartauction.com.

GALLUP INTER-TRIBAL INDIAN CEREMONIAL, GALLUP, NM

July 26-30/85th annual. Red Rock State Park Convention Center. Inter-Tribal Indian Ceremonial Association, 888.685.2564, www.gallupnm.org.

SPANISH MARKET, SANTA FE, NM

July 29-30/55th annual. Santa Fe Plaza. Spanish Colonial Arts Society, 505.982.2226, www.spanishmarket.org.

CONTEMPORARY HISPANIC MARKET, SANTA FE, NM

July 29-30/20th annual. Santa Fe Plaza. Contemporary Hispanic Market, 505.983.2640.

AUGUST

ROCKY MOUNTAIN PLEIN AIR

PAINTERS SHOW, WINTER PARK, CO
August 4-31/5th annual. Elk Horn Art Gallery. 866.288.0132, www.rmpap.com.

LOVELAND SCULPTURE INVITATIONAL SHOW & SALE, LOVELAND, CO

August 11-13/15th annual. Loveland High School. Loveland Sculpture Group, 970.663.7467, www.lovelandsculpturegroup.org.

SCULPTURE IN THE PARK, LOVELAND, CO

August 12-13/23rd annual. Benson Sculpture Garden. Loveland High Plains Arts Council, 970.663.2940, www.sculptureinthepark.org.

FALL CLASSICS, HAMILTON, MT

August 12-September 30/23rd



UNTITLED POT BY JACOB KOOPEE JR. FROM THE 2005 SANTA FE INDIAN MARKET

annual. Ponderosa Art Gallery, 406.375.1212, www.ponderosaartgallery.com.

WESTERN RENDEZVOUS OF ART, HELENA, MT

August 17-20/28th annual. Helena Civic Center. Western Rendezvous of Art, 406.442.4263, www.westrendart.com.

INDIAN MARKET, SANTA FE, NM

August 19-20/85th annual. Santa Fe Plaza. Southwestern Association for Indian Arts, 505.983.5220, www.swaia.org.

AUGUST AUCTION, SANTA FE, NM

August 19. Altermann Galleries, 505.983.1590, www.altermann.com.

ESTES PARK PLEIN AIR, ESTES PARK, CO

August 26-September 30/5th annual. Cultural Arts Council Fine Art Gallery, Earthwood Collections, Red Stallion Gallery, and Wands Gallery. Cultural Arts Council of Estes Park, 970.586.9203, www.estesarts.com.

SEPTEMBER

RCVFD/RICHARD SCHMID FINE ART AUCTION, BELLVUE, CO

September 3/11th annual. Rist Canyon. 970.482.6912, www.rcvfd-richard-schmid-art-auction.com.

SONOMA PLEIN AIR SHOW, SONOMA, CA

September 4-9/5th annual. Sonoma Plaza. Sonoma Plein Air Foundation, www.sonomapleinair.com.

September

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January

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MUST-See Museum SHOWS

BY RICHARD MAHLER

Four of this year's best exhibits worth going the extra mile to view

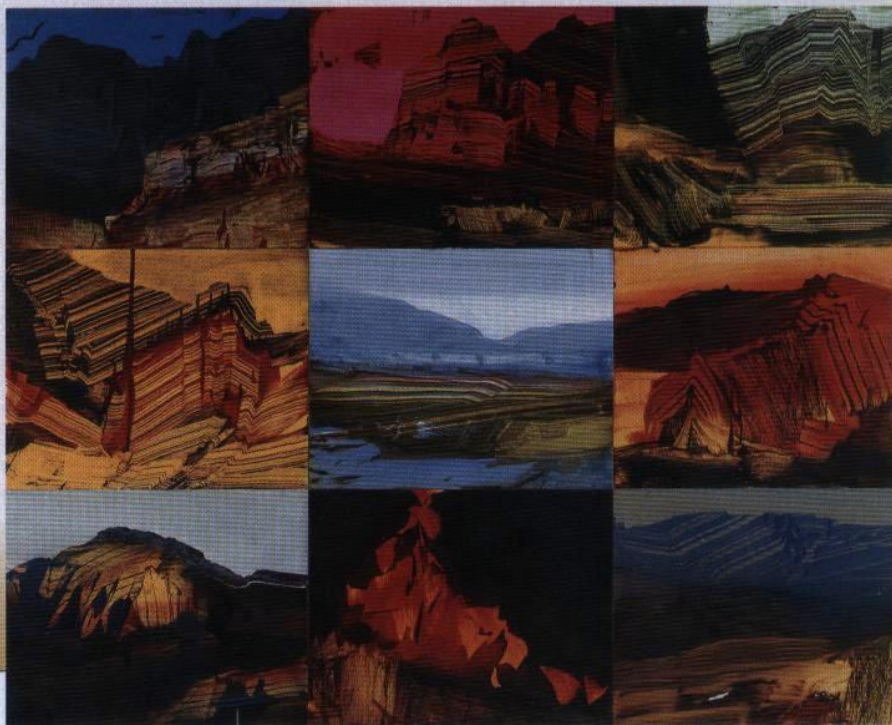
INTO THE FRAY

Recent work in a variety of media by some of today's finest Native American artists is the focal point of *Into the Fray*, an exhibition presented through January 29, 2006, at the Eiteljorg Museum of American Indians and Western Art in Indianapolis, IN, one of the best-known venues for artwork representing the American West and its peoples.

Into the Fray, which kicked off with an all-day symposium on Native art, features contemporary paintings, prints, sculpture, mixed-media works, and installations from the five most recently selected Eiteljorg Fellows. In addition to this group, a sixth artist is recognized in the exhibition for his or her distinguished lifetime achievement. Launched in 1999, the biennial Eiteljorg fellowships recognize individuals whose creations are considered meritorious, each of whom is deemed worthy to receive an unrestricted \$20,000 honorarium "to facilitate the artist's creative growth." *Into the Fray* marks achievements by Distinguished Artist John Hoover (an Aleut sculptor, working mainly in wood), painter Harry Fonseca (Maidu), painter James Lavadour (Walla Walla), sculptor and installation artist Maxx Stevens (Seminole/Muskogee), mixed-media artist Tanis S'eiltin (Tlingit), and painter, sculptor, and printmaker Marie Watt (Seneca). The Eiteljorg Museum purchases significant work by each artist for its permanent collection and publishes an exhibition catalog written by Native American art historians.

For more information: 317.636.9378 or www.eiteljorg.org.

DEEP MOON BY JAMES LAVADOUR





ROOM ON THE VERGE BY PATSSI VALDEZ

CHICANO VISION

After extensive remodeling and a five-year closure, San Francisco's best-known fine-arts museum is back and winning praise for its imaginative design, specially commissioned artwork, and high-tech amenities. Replacing a century-old structure damaged by the 1989 earthquake, the new De Young Museum is the product of a private fundraising campaign that raised millions of dollars.

Eagerly awaited in the Golden Gate Park facility is *Chicano Vision*, an amalgam of exhibits largely based on the private collection of actor Cheech Marin. The presentation will run from July 22 to October 22, 2006, focusing on Mexican-American life, culture, and art in the wake of social and political movements of the 1960s and '70s. Organized by Rene Yañez, it will show paintings by 26 foremost contemporary Chicano and Chicana artists, including Carlos Almaraz, Chaz Bojorquez, Diane Gamboa, Margaret García, Rupert García, Gronk, Carmen Lomas Garza, Frank Romero, and Patssi Valdez. A passionate and serious art collector, Marin gained fame during the 1970s in the guise of a rebellious outsider teamed with fellow comic Tommy Chong. Cheech and Chong's irreverent sensibility is reflected in Marin's collection, which is dominated by artists whose streetwise attitude informs an expressive and emotionally keyed painterly style.

A sister exhibition, *Chicano Now*, is a broader, more multifaceted series of interactive installations by comedians, writers, filmmakers, painters, photographers, graphic designers, performance artists, musicians, and scholars—all of Mexican heritage. Special attention in the companion *Chicano Encounters* exhibit is given to the contributions of Northern California artists who place the local Chicano/Chicana experience in historical and aesthetic context.

For more information: 415.863.3330 or www.thinker.org/deyoung.



ELEMENTS OF SUMMER, 1995 BY DAN NAMINGHA

BRAND-NEW BUILDING

Described by planners as “an explosion of angular forms clad in titanium,” the Denver Art Museum’s huge new Frederic C. Hamilton building is on schedule to open this fall, more than three years after groundbreaking for the \$62.5 million project. Designed by innovative Polish-American architect Daniel Libeskind, the block-long structure will increase gallery space by over 40 percent, providing new homes for traveling exhibitions as well as the museum’s permanent collection of modern, contemporary, African, Oceanic, and western American art. The metallic, cantilevered roof of the building recalls the snow-capped peaks overlooking Denver, according to Libeskind: “I copied the shapes I saw out my airplane window: the craggy cliffs of the Rockies.”

Simultaneously, a 6,300-square-foot pavilion is being added to the museum’s North Building, where art from the permanent collection will continue to be displayed. Old and new will be integrated via a bridge extending from the Hamilton’s shiny prow across 13th Avenue.

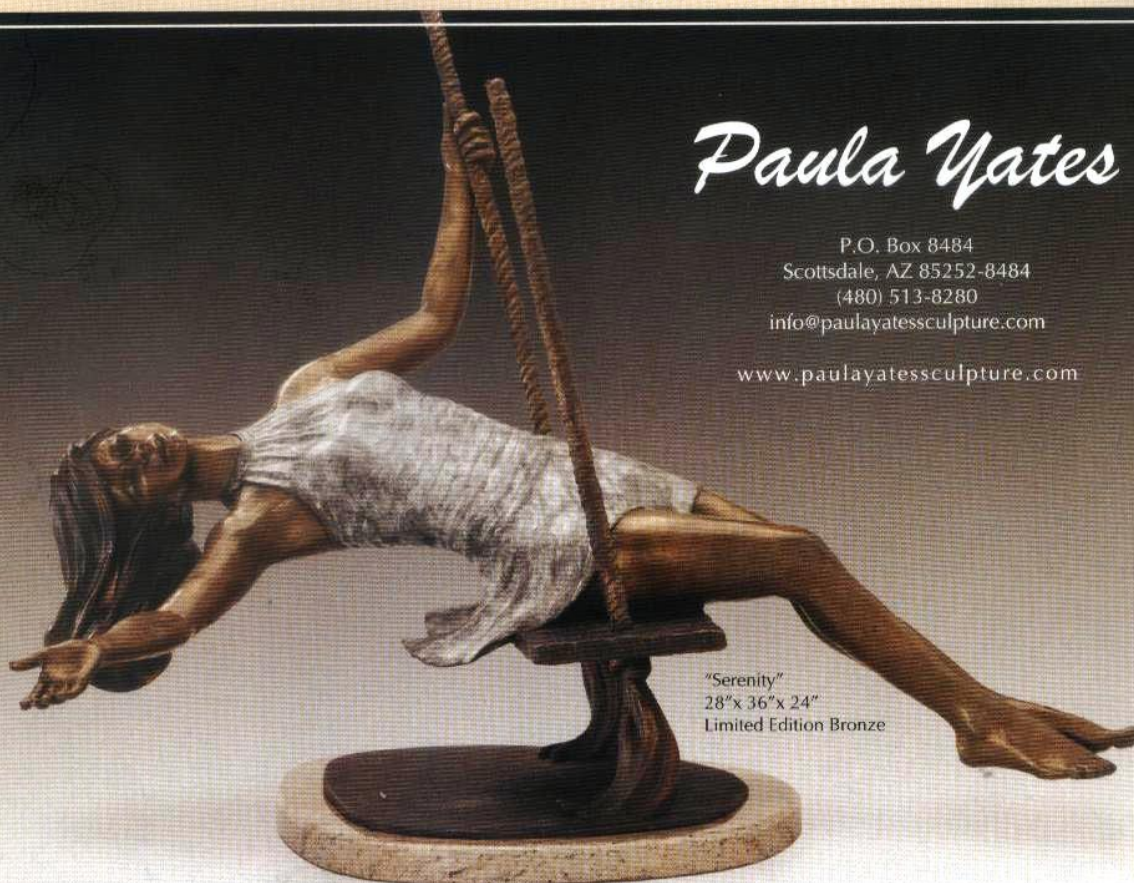
The Hamilton Building’s first-floor space for temporary exhibitions—the Gallagher Family Gallery—will initially feature works from the Japanese art collection of Kimiko and John Powers, while the second-floor Anschutz Gallery will host a modern and contemporary art installation, *Radar: Selections From the Logan Collection* (exact dates to be announced). The Martin & McCormick Gallery will showcase a collection of contemporary Native American ceramics and other art objects donated in 2003 by Virginia Vogel Mattern. On view through the summer is *Building Outside the Box*, an exhibition detailing construction phases of the Hamilton Building through hands-on activities, audio-visual displays, photographs, and project materials.

For more information: 720.865.5000 or www.denverartmuseum.org.

Paula Yates

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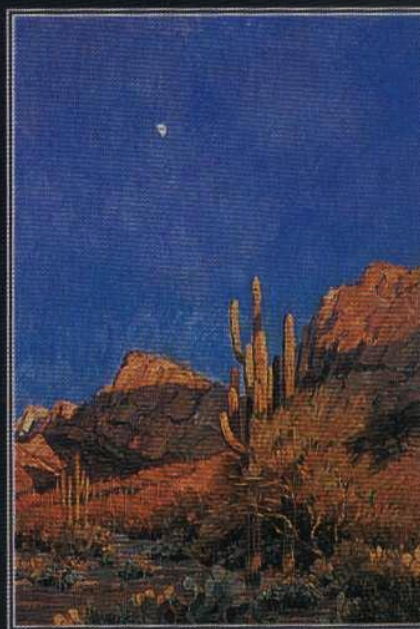
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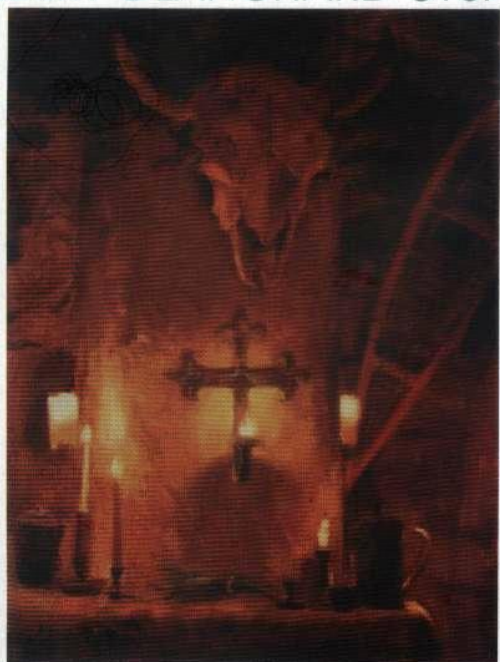
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GALLERIES AND EVENTS
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FEATURING THE WORK OF SHERRY BLANCHARD STUART

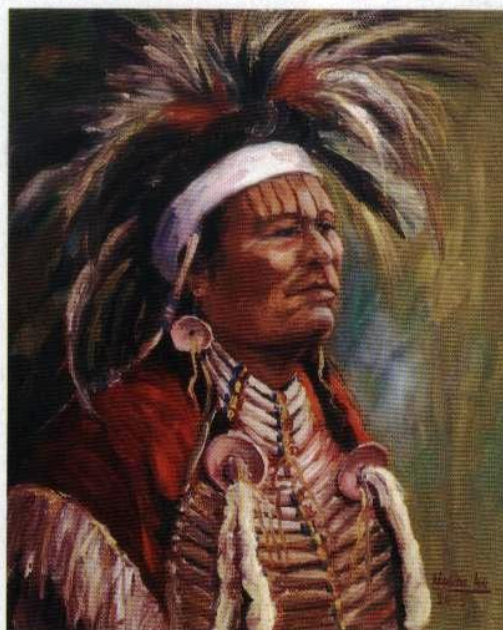


"Storytellers Light" oil on linen 16" x 12"

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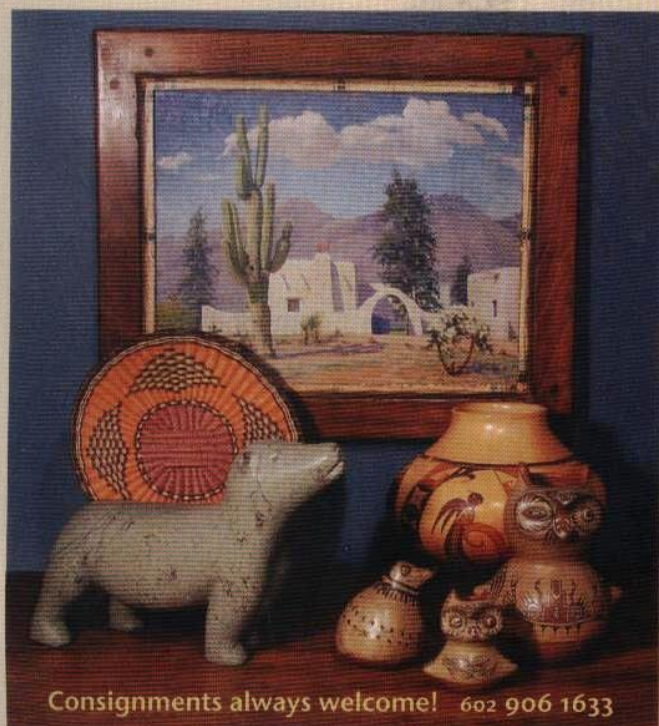
NADINE LEO



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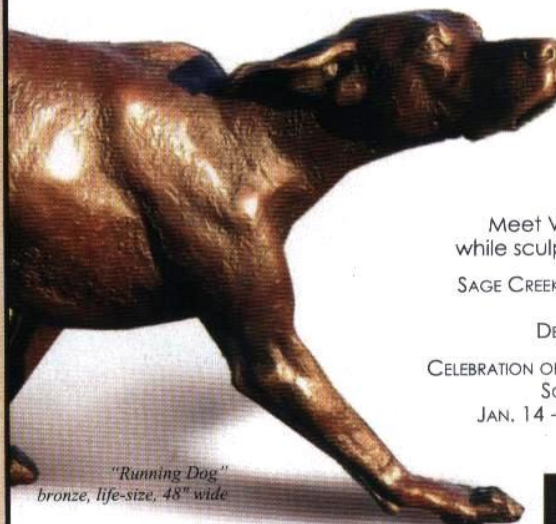
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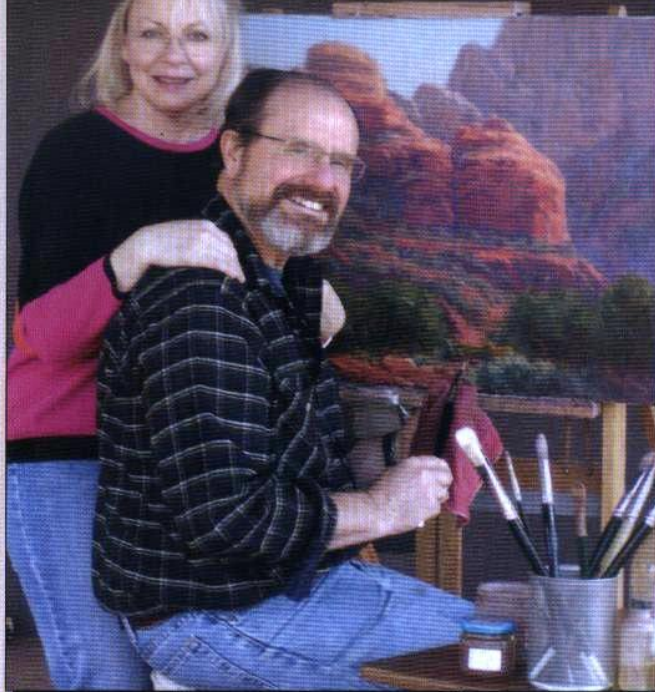
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Painting the Parks

EXHIBITION & SALE

August 26 - September 30, 2006

Opening Day

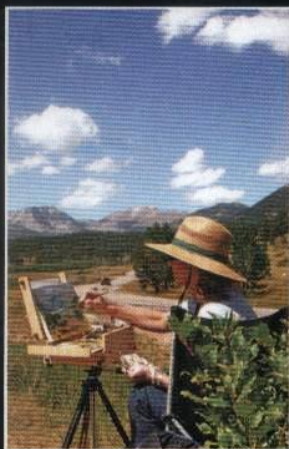
Saturday August 26, 2006

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Gala Receptions

Artist Awards

Cultural Arts Council
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Earthwood Collections
Red Stallion Gallery
Wands Gallery



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ART EVENTS



WOMAN IN MOON BY DENISE AND SAMUEL WALLACE AT THE HEARD MUSEUM IN PHOENIX, AZ

ARIZONA

ANTHEM.... Festival of Fine Art. More than 50 artists gather at the Anthem Community Center for this second annual show (623.680.5815, www.anthemfineart.com) January 6-8.

CHANDLER.... Indian Artists of America Show. This 10th annual event, sponsored by the Arizona Indian Arts Alliance (866.398.2226, www.indianartistsofamerica.com), takes place at Rawhide at Wild Horse Pass January 28-29.

SCOTTSDALE.... Three Generations of Exceptional Art: Russian Impressionism, 1930s-1980s. Overland Gallery (800.920.0220, www.overlandgallery.com) presents this exhibition of Russian paintings January 9-April 1.

Smashing Glass: Carole Perry/Endless Horizons: David Rothermel. Perry's glass tapestries are on display at Duley-Jones Gallery (480.945.8475, www.duleyjones.com) through January 18. Rothermel's southwestern landscapes hang January 19-31.

Simple Gifts. Claudia Hartley's and Dyana Hesson's new paintings are highlighted at Bonner David Galleries (480.941.8500, www.bonnerdavid.com) January 12-31.

Horsin' Around. Wilde Meyer Gallery (480.945.2323) hosts a show of equine images by artists such as Sherri Belassen, Suzanne Betz, and Brenda Bredvik through January 26.

PHOENIX.... Arctic Transformations: The Jewelry of Denise and Samuel Wallace. On view at the Heard Museum (602.252.8848, www.heard.org) through February 5 is this traveling retrospective of jewelry by the Wallaces, on loan from the Anchorage Museum of Art.

TUCSON.... Gregory Hull. Medicine Man Gallery (800.422.9382, www.medicineman-gallery.com) features Hull's recent paintings through January 13 at its new Foothills location.



"Morning at the Harbor"

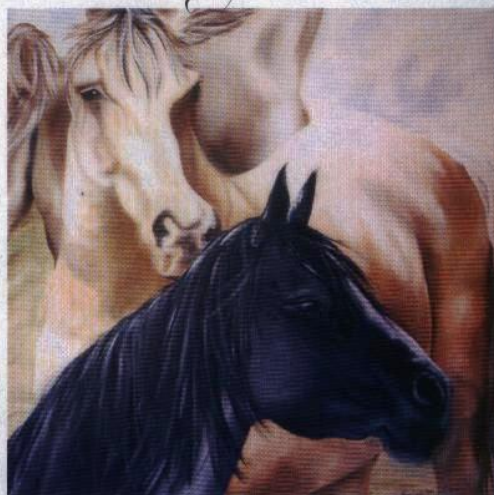
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JIM C. NORTON, WASHING ON SALT CREEK, OIL, 36 X 48.

At the Cowboy Artists of America show in Phoenix, AZ, in October [see page 22], the inaugural Ray Swanson Memorial Award went to Jim C. Norton for his painting WASHING ON SALT CREEK. The award recognizes the work of art that best communicates a moment in time and captures the emotion of that moment.



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